

YORKSHIRE

FINE ART & INDUSTRIAL



EXHIBITION, YORK.

1866.





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Wm Wallace Hargrove.  
York.

1866.

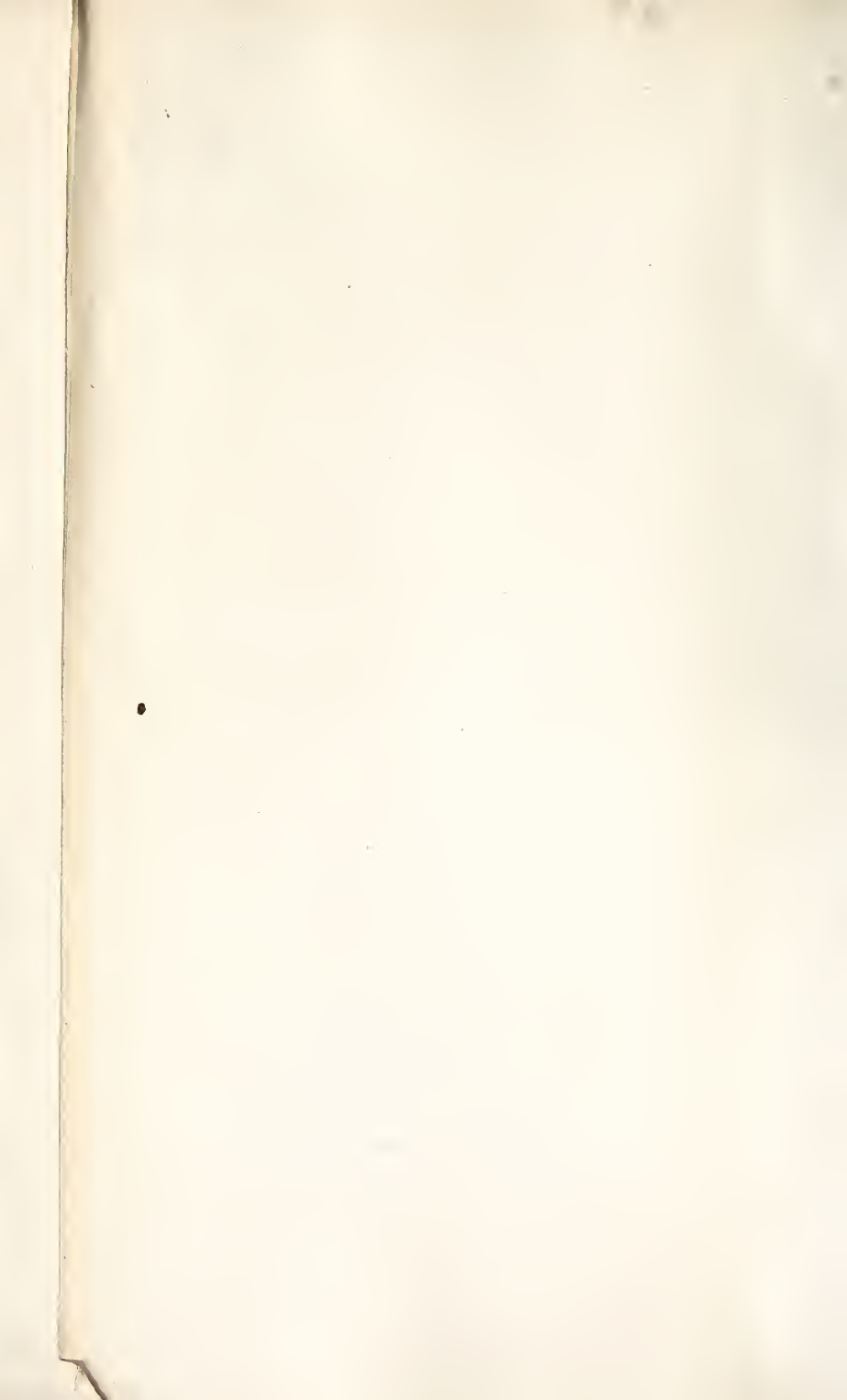


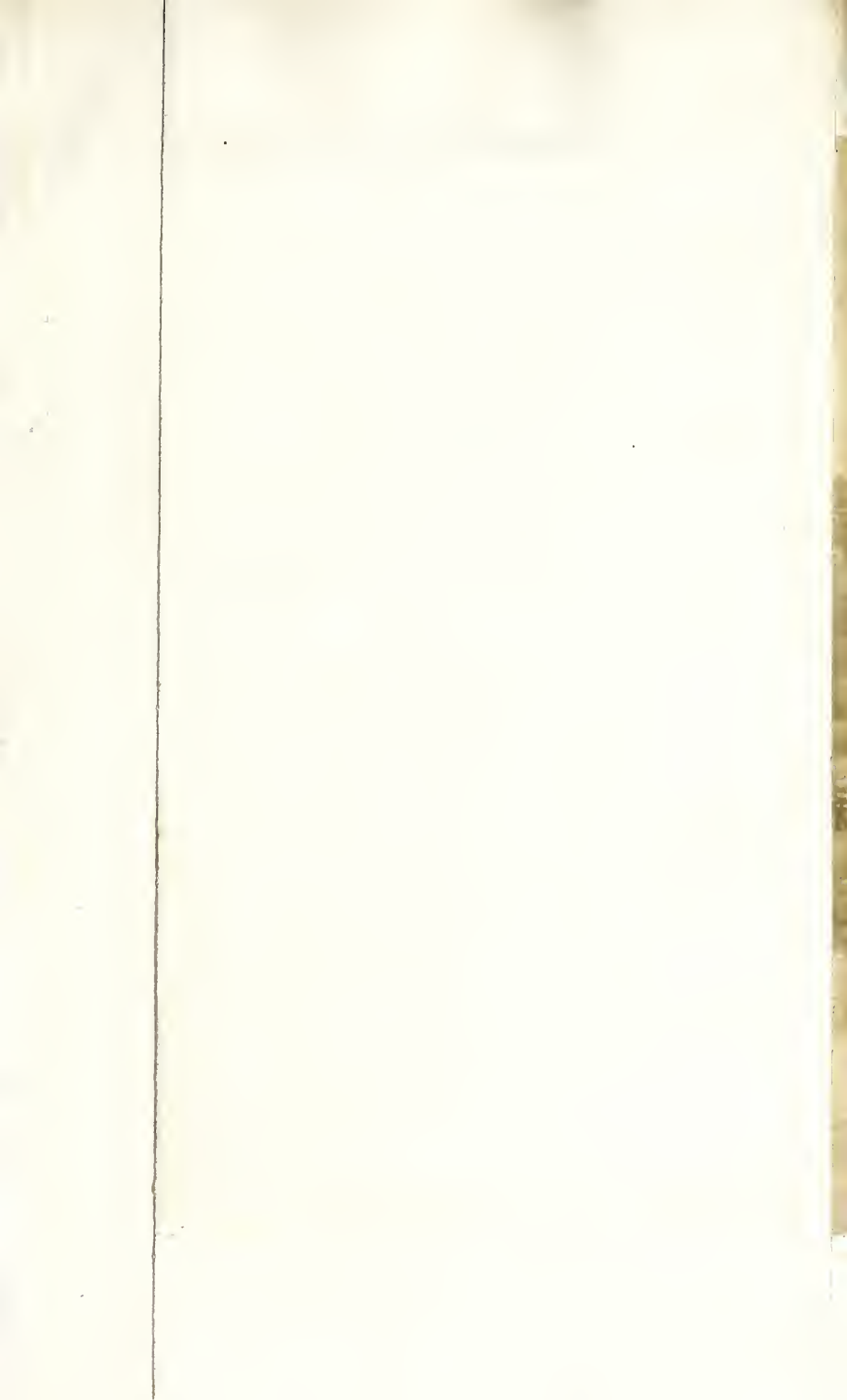
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Sir Walterhouse

York

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THE  
HISTORY  
OF THE  
YORKSHIRE  
FINE ART & INDUSTRIAL  
EXHIBITION,  
YORK.

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OPENED JULY 24<sup>TH</sup>, 1866—CLOSED OCTOBER 31<sup>ST</sup>, 1866.

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Do. Do.

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## PROPOSED FINE ART & INDUSTRIAL EXHIBITION IN YORK.

It having been suggested that there should be a Fine Art and Industrial Exhibition in this city next year, a numerous preliminary meeting to promote the object was held on Tuesday afternoon last, in the Council Chamber, at the Guildhall. Among those present were the Lord Mayor, the Hon. and Very Rev. the Dean, the Rev. Dr. Hornby, the Rev. G. Rowe, the Rev. G. H. Philips, the Rev. G. V. Smith, the Rev. W. Jessop, the Rev. T. Morgan; Aldermen Weatherley, Close, and Colburn; Councillors Thompson, Walker, North, Mann, Croskell, Wales, and J. Brown; Dr. Matterson, Dr. Gibson, Dr. Needham, E. Swaine, Esq., J. Burton, Esq., Poppleton Lodge; W. Dyson, Esq., J. B. Atkinson, Esq., J. Roper, Esq., W. W. Hargrove, Esq., R. Farrer, Esq., L. Thompson, Esq., T. Allis, Esq., E. Taylor, Esq., W. S. Dallas, Esq., T. S. Noble, Esq., W. Phillips, Esq., R. A. Clark, Esq., J. Grayston, jun., Esq., John Holtby, Esq., H. Rowntree, Esq., Mr. W. Pumphrey, Mr. W. Monkhouse, Mr. John Frater, Mr. J. Foster, Mr. E. Moore, Mr. T. Wright, Mr. Geo. Acton, &c. Letters had also been received from a large number of influential citizens, who were unable to attend, expressing their entire approval of the proposed Exhibition.

On the motion of Mr. North, seconded by Mr. Thompson, the LORD MAYOR was called to the chair.

The LORD MAYOR said that probably a word or two of explanation would be necessary from him as to what had been preliminary to that meeting. He believed they were all aware that they had been called together for the purpose of considering the propriety of holding a Yorkshire Fine Art and Industrial Exhibition in York in the coming year. He also believed they were indebted for the first idea of such an exhibition to Mr. Pumphrey, who communicated his suggestion to the committee of the School of Art a few days ago. The subject was discussed by them and they thought it desirable to give the matter some further consideration. They then appointed a sub-committee, who made various inquiries, and eventually called a small meeting to ascertain whether such a project would be favourably received and supported. At that meeting some resolutions were passed, and the committee determined to ascertain further the feeling of their fellow citizens. He scarcely need say that they must all feel that the holding of such an exhibition as that proposed; if it met with the support and response that was sought for, would be very desirable. There was no reason why an exhibition of art and industry in York should not be quite as successful as the recent one at Wakefield. It was true that York was not surrounded so largely by manufactories, but the railways almost annihilate distance and render that a matter of little consideration. A considerable expense would have to be incurred in order to place the exhibition on a proper footing. It was therefore proposed that a guarantee fund should be raised, and if the exhibition met with the public support which they anticipated, the guarantors would not be called upon for the amount of their subscriptions, and there would be a handsome surplus to be applied to the Yorkshire charities or any other object. Such an exhibition would be a credit to the city, in which there were many attractions, and would promote a taste for, and a knowledge of, the fine arts. Of course everything would depend on the way in which it was taken up by the citizens, and very much would also depend on the liberality with which the railway company would be disposed to meet them in order not to

subject parties to a great expense in respect to fares. He had no doubt if the citizens were prepared to enter upon this as they should do, he did not think they would find the railway authorities wanting in sympathy for their object, or to neglect to meet them in a proper way.

The Rev. Dr. HORNBY, one of the Secretaries of the School of Art, read the resolutions which had been passed by the committee of that institution, to the effect that it was desirable to hold an exhibition in the ensuing year, that they considered that in order to carry out such a scheme it would be necessary to provide a guarantee fund, and that a provisional committee be formed. The honorary secretaries of the School of Art were desired to act as secretaries of the provisional committee.

Mr. PUMPHREY, on being called upon by the Lord Mayor, came forward and said that it was with a feeling of great pride and pleasure that he had to introduce a subject like that to such a company. Perhaps it might be asked why he should be called upon to make a statement like the present. The subject was by no means a new one to him, for about twenty-five years ago, before he became a resident in York, he was concerned in the management of two or three exhibitions of a very similar character, and he then noticed with much satisfaction the great interest, pleasure, and information which those exhibitions appeared to afford to those by whom they were visited. The idea of an exhibition was not new to the minds of many citizens, and it had been often asked why they had not an exhibition. He believed it was thirty years since there was an exhibition of paintings in this city. They had sometimes been told that there did not exist in York the public spirit that was necessary to carry out such an undertaking, and that the population did not possess the intellectual taste to make such an exhibition attractive. With both these propositions he begged respectfully to differ. He believed there was ample public spirit, and if such an exhibition were placed before the population he felt convinced they would find them ready to take advantage of it, and be thoroughly prepared to enjoy it. The chief reason assigned as the probability of its not being carried out was that there was no one to come forward and agitate the matter. Thus things remained till near the close of the Wakefield Exhibition, when its success called renewed attention to the subject. He paid a visit to that exhibition in company with his friend Mr. Henry Rowntree, and the conversation they had with some of the committee there, who were formerly citizens of York, convinced them that if an effort were made to interest others in the affair, there was nothing to prevent the carrying such an exhibition to a successful issue. He and Mr. Rowntree returned home determined to agitate the question, and wherever it had been mentioned there was a readiness to receive the proposition, and every one acknowledged it would be very desirable if it could only be carried out. He wished to give something like a sketch of what was in contemplation, and what might be expected to be the general character of such an exhibition. Though the provisional committee wished to leave it entirely in the hands of that meeting as to what should be done, he thought it was necessary that the outline of some plan should be laid before them. It was needless to enter into the reasons for such an exhibition, because they were self-evident. York, from its metropolitan character and central position, is admirably adapted for such an undertaking. It is the point at which the railways of the county converge, thus affording facilities of no common kind both to visitors and exhibitors, and immense numbers of people could be brought with great facility, and at very little cost. Such

an exhibition might be the means of inducing hundreds of thousands of persons to visit the city, besides bringing a large accession of business to the commercial part of the community. The commercial advantages to the exhibitors would also be great, and it would afford intellectual recreation to the masses of the people. There would also be another advantage which had not been anticipated. At Wakefield, he was told, they had been split up into all kinds of divisions on political and religious subjects, but in their exhibition the people had found one common ground on which they could work harmoniously, and they were coming out of it with far better opinions of each other than they had before. (Applause.) With respect to the undertaking in York there was great probability of a very considerable surplus. Assuming that the exhibition was desirable, of what should it consist? It should consist of works of art, not limiting it to paintings in oil, but extending it to water colours and drawings, engravings, and sculpture. Photography also would undoubtedly occupy a prominent position, and any of the productions of industry, either in manufactured articles or machinery which presented any novelty of construction or arrangement, or that were calculated to interest and instruct the visitors. To these would be added the attractions of music and intellectual entertainments. An exhibition of this kind would occupy a considerable space, and the question of where it could be held was very important. Several things were requisite. Besides considerable space, a tolerably central position was required—not in close proximity to the retail trade of the city, and yet bringing the visitors through the city; nor yet near the residential portion. They were in possession of a site which was admirably adapted to meet all the requirements of the case, belonging to themselves, and not interfering either with the business of their active citizens or the quiet and repose of those who were mainly withdrawn from the more active pursuit of business. Such a site he found in St. George's Field, and on this he would, with the consent of the city authorities, erect temporary wooden buildings of a size and extent commensurate with the demands of the exhibitors for space, leaving to the committee to exercise their discretion so that the size and consequent expense of the building might not extend beyond its power of attraction. He should propose that offer of space in such building should be made to the manufacturers of Yorkshire generally, but that, as agricultural implements had exhibitions especially adapted for their display, and as they were to have the meeting of the Yorkshire Agricultural Society in York next year, it would not be advisable to admit them, yet that the committee should exercise a discretion in this respect, as there might be cases in which some special reasons might be shown why this rule might be relaxed. With this exception, he should propose that the exhibition be open to all works of art, and to all forms of mechanical contrivances and works of industry generally. In order to provide against loss, it would be prudent to set on foot a guarantee fund which should not amount to less than £2,000; he thought it would be much better if it were £3,000, but that no subscriber to such fund should be called upon for any contribution except in case of actual loss in the winding up of the affair, and then only in proportion to the amount subscribed for. He thought there was no likelihood of any such deficiency, and that the question of providing for the distribution of any possible surplus ought to be determined in the first instance. In Wakefield there was a population of 26 000, and within six weeks there were 195,000 visitors to the exhibition. If every man, woman, and child in Wakefield had gone to the exhibition twice during that time,



it would still leave 150,000 visitors from other parts of the country, who were chiefly carried by railway. Look at the difference between York and Wakefield with regard to attractions. At Wakefield there was nothing to see but the exhibition, but, independent of such an exhibition, York was a point of attraction to persons all over the country. He considered therefore that if the railway company were prepared to bring many thousands of persons at a cheap rate, the Exhibition would prove more successful, in a pecuniary sense, than the one at Wakefield. The expenses there in six weeks amounted to £5,500, and the receipts from all sources amounted to very nearly £7,000, leaving a surplus of between £2,500 and £3,000. It might be said that the manufactures of York were insignificant, but in an exhibition where the object was to compare the results of different manufactures, he who employed only ten men and had them under his eye, might often produce an article of far superior finish than the man who employed a far greater number of workmen. They had at least three employers in York who had obtained first-class medals at the London and Dublin exhibitions, and he thought that really the manufactures of York alone would form a very capital basis for the exhibition of manufactures and machinery. At Birmingham, where they had an industrial exhibition, there was a surplus of nearly £1,000. The exhibitions at Bristol

and Preston had also been successful, but some of those in London had not been successful owing to their having been overdone. Seeing, however, that there had been nothing of the kind in York for thirty years, such an exhibition would be successful. He believed that the success or failure of the exhibition would depend upon how far the North-Eastern Railway Company would be able to afford them facilities for the purpose. He believed that company was perfectly willing to the extent of its power, but the business of the North-Eastern Railway was so very great that he did not think the company wished for more. He thought that company would give them all the advantages they could, and with low fares and plenty of excursion trains there could be no fear as to the result. It was his firm conviction that if prudently conducted, a large surplus might be secured, that benefits great and lasting would result to the city, that it would promote the intelligence and intellectual progress of the people, and that they should be able to look back on the year 1866 and the mayoralty of their worthy chief magistrate as one of the bright spots in the history of this ancient city—one in which it took a long step in advance in that race of social progress in which, he believed, all then present desired to see her a successful competitor, and in which none more heartily joined than himself.—(Applause.)

In reply to Mr. NORTH,

Mr. PUMPHREY said that at Wakefield they gave £200 for the use of an old warehouse, outside of which there was a piece of open ground on which was erected a wooden building, for the use of which £750 were paid. The building must contain a large central hall and a suite of rooms for paintings and other articles. Such a building might cost £1,500.

In answer to a question by Mr. ATKINSON,

Mr. PUMPHREY said that the central hall at Wakefield was thirty-five paces by twenty.

Mr. ATKINSON thought that was too small.

The LORD MAYOR referred to a suggestion which had been made to run up the drill sheds intended for the volunteer corps and make them available for the exhibition, but to

have the exhibition outside the walls might not answer so well as in St. George's Field or a more central position. The building would have to be much longer than the one at Wakefield.

Mr. Councillor THOMPSON said he did not think St. George's Field the most suitable place for an exhibition, as in autumn, when the exhibition would probably be held, the ground would be liable to be flooded, and the street leading to it was only narrow. He suggested the field adjoining the Yorkshire Gentlemen's Cricket Ground.

Mr. ATKINSON said the attention of himself and his brother had been called to the space of ground in front of the School of Art in Minster-Yard, as being the most suitable and most central for the purpose. There were about 160 by 170 feet of available space, which contained upwards of 8000 square yards, which he thought was amply sufficient. The cost of such a building as would be required, together with fittings and other contingencies, would be something approaching £2,000, and it would afterwards sell from one-half to two-thirds of the original cost.

Mr. PUMPHREY suggested that it might be objectionable to have the exhibition so near the Minster.

The Hon. and Very Rev. the DEAN having put a question as to the probable amount of the receipts, said that with respect to the ground opposite the School of Art, he was quite sure, as far as the Dean and Chapter were concerned, they would afford every facility. (Applause.) At the same time he could not help thinking that the space there was rather limited, and particularly if they wanted to introduce machinery and all the appliances connected with it. A site more preferable to that would be the space of ground opposite the asylum in Bootham. There they would have an open space, comparatively few residences, and the railway close at hand, which was important.

Mr. PUMPHREY, in reply to the question of the Dean, stated that it was impossible to come to any conclusion, as a good deal would depend upon the rate at which the railway company would bring passengers. He again stated what the receipts were at Wakefield, and felt every confidence in the result if return tickets at a single fare were granted, and there was at least one excursion train from every town in the county.

Mr. NORTH moved that the Lord Mayor be requested to convene a public meeting of the citizens to consider and determine whether an exhibition of fine arts and industry shall be held in York next year. The committee of the School of Art thought it right to convene the present meeting in order that it might determine how far such a project was feasible. He thought the fairest way to bring it before the public was to call a meeting in order that the citizens at large might have an opportunity of considering the question. If they gave their sanction to this motion, it would show that they approved of the project.

Mr. Ald. CLOSE seconded the motion.

Mr. NORTH hoped they would be prepared at the meeting to state what would be the amount of space required, the general apportionment of the paintings, &c., the probable cost of the building, and the locality in which it was to be placed.

The motion was carried unanimously.

The LORD MAYOR said he should be most happy to comply with the wish of the meeting, and to call the public meeting at such time as he should be advised, and was thought to be the most suitable for the purpose.

Mr. HOLBY then moved certain resolutions which are intended to be submitted to the public meeting.

Mr. ATKINSON seconded the motion.



Mr. W. W. HARGROVE inquired whether one of the resolutions just proposed by Mr. Holtby did not pledge them to carry out the projected exhibition. To him it appeared very desirable that prior to the general meeting, they should know how far the directors of the North Eastern Railway Company would meet them with regard to reduced fares, because he apprehended on that point would rest the success or failure of the exhibition, and that if they did not receive an assurance of their hearty co-operation, the project would have to be abandoned.

Mr. PUMPHREY remarked that Mr. North and himself took the opportunity, on Saturday, of waiting upon a gentleman who was prominent in the board of directors of the North-Eastern Company. They found him exceedingly ready to meet them, and do everything he could for them.

The LORD MAYOR thought there were indications of liberal treatment on the part of the railway company, and he hoped that in this case they would not have to complain.

Mr. HOLTBY said he had for seven years been associated with the gala, and when the committee had applied to the railway company for accommodation, they had met them in a most liberal manner.

The resolutions were carried unanimously.

Mr. L. THOMPSON moved that the thanks of the meeting be given to the Lord Mayor for his kindness in taking the chair. He felt that nothing but success would attend the exhibition, because it was one of those things to which no one could take exception, and it would be attended with great benefit.

Mr. PUMPHREY seconded the motion, which was carried unanimously.

The LORD MAYOR, in returning thanks, said he should be glad to do anything he could to promote the success of the exhibition.

The meeting then separated.

## THE PROPOSED FINE ART AND INDUSTRIAL EXHIBITION IN YORK. PUBLIC MEETING.

In pursuance of the resolution passed at the preliminary meeting held last week, the Lord Mayor convened a public meeting of his fellow-citizens, which took place on Wednesday afternoon last, at the Guildhall. Among those who were present were the Lord Mayor; Mr. Ald. Hargrove; the Town Clerk; W. D. Husband, Esq.; Dr. Matterson; Dr. Procter; Dr. Gibson; Rev. Dr. Hornby; the Rev. T. Myers; the Rev. H. V. Palmer; the Rev. T. Morgan; the Rev. R. Green; J. P. Pritchett, Esq.; W. C. Atkinson, Esq.; E. Swaine, Esq.; J. Leeman, Esq.; W. S. Dallas, Esq.; W. W. Hargrove, Esq.; W. Slinger, Esq.; R. Gould, Esq.; H. Fippard, Esq.; R. Mackreth, Esq.; J. Mason, Esq.; J. L. Foster, Esq.; H. Richardson, Esq.; R. Perkins, Esq.; R. A. Clark, Esq.; W. Pumphrey, Esq.; Councillors Thompson, Hands, Deighton, Scott, Steward, and Croskell; and Messrs. Wales, H. I. Rowntree, Perfect, Worthington, Acton, Monkhouse, Eastwood, Newbald, King, Stead, Walker, Wilson, Hands, Dresser, Humphrey, Jackson, Graham, Ransley, Milward, M. Cooper, Cowper, Penrose, Swallow, Smith, Baines, Mosley, T. Wright, White, &c.

On the motion of Mr. HUSBAND, the LORD MAYOR was called upon to preside.

The TOWN CLERK having read the requisition for this meeting,

The LORD MAYOR said he had had great pleasure in complying with a resolution such as the one which had just been read, and entitled to so much consideration on his part. This was the meeting which was to evince what was the feeling of the city of York with respect to the holding of this exhibition during the coming year. As to an exhibition in the abstract, he could not suppose that any one could have any objection. The influence of such an exhibition would, in every respect, be favourable and desirable. It would give an impetus to industry in York, and it must have a beneficial influence on those who exhibited and those who visited the exhibition, and there could be no doubt also that it would be very beneficial to the city. There was a very serious question of finance involved. They should want a guarantee fund, and satisfactory arrangements with the railway companies, and the rising of a guarantee fund would, after all, be the best test of what were the feelings of the citizens. (Hear, hear.) If it were entered into with spirit, and it met with the amount of support they hoped it would in this city and vicinity, there would be no loss. In fact, a profit might be looked for, but everything would depend upon the manner in which the undertaking was received. A question would arise as to whether, as they were likely to have other claims made upon them during the year, they should postpone the exhibition to another year, and the answer to that was that they must have the exhibition next year, or probably they would not have it at all. He was not there to advocate this matter, or to discourage it. He should be glad, however, if it was the wish of the city, that such an exhibition should be held, and to give it that support which his position would enable him to do. He was not there to press the matter, and if there was any apathy or indifference, they had better let it alone. If they entered into it heartily the result would be gratifying to them all, and would be for the benefit of art and industry in general and this city and vicinity in particular. (Applause.) He was sorry they were disappointed of the presence of some warm friends, but that need be no dis-

couragement to them because their absence was occasioned by unavoidable circumstances. His Lordship then read a letter from J. Lowther, Esq., M.P., who stated that he was obliged to proceed to the south to attend a funeral this week. He trusted that the meeting would be a successful one, and the object in view would be attained, and that it would be a movement in which all would be actively interested. A letter dated Scarbro', had been received from G. Leeman, Esq., M.P., in which he said he had fully intended to be at the meeting, but an accident had rendered him very lame at present, and Mr. Dale, his medical man, insisted on his not stirring. He would give to the proposed object all the assistance he could render, and he should be happy to join the guarantee. (Applause.) He (the Lord Mayor) had a letter from F. A. Milbank, Esq., M.P., dated Thorpe Perrow. In that communication Mr. Milbank stated it was his full intention to have been present at this meeting, but he regretted to say that at the last moment he was prevented from doing so, owing to a letter of great importance which he had received by that morning's post. If the meeting was of opinion that the exhibition should take place, he should give it all the support in his power. (Applause.) Another letter had been received from the Hon. W. E. Duncombe, M.P., who regretted that he should be prevented, by a previous engagement, from having the pleasure of attending the meeting. He should be happy to co-operate in promoting so desirable an object. (Applause.)

Mr. W. D. HUSBAND said he regretted very much that those gentlemen from whom the Lord Mayor had read letters of apology were not present that day, because on them would have devolved much more gracefully and effectually the duty which had been assigned to him, for, as the Lord Mayor had said, unless the matter were taken up generally, and with the feeling that it must be carried to a successful issue it would be idle to think of holding it at all. Therefore it was that in order to test the sense of their fellow-citizens on this question, he should propose a resolution which had been suggested, and which he had taken the liberty, after having advised with some of the active members of the committee, rather to modify, and would enable that meeting to express an opinion as to whether it was desirable to hold an exhibition next year. He thought that with regard to the propriety of exhibitions in the abstract there could not be the slightest doubt. They lived in an age which was an example in the history of the world. He thought it was Lord Bacon who observed that a nation given up to arts and manufactures was liable to degenerate. At the present day, however, while they were manufacturing with one hand they held a rifle in the other to protect their shores and their honour, and therefore they lived in an age not of effeminacy, which produced the fall of Greece and Rome, but they lived in a country which could take care of its own, and therefore he did not fear at all that England would lose her position among the nations of the earth. (Applause.) Remembering, too, what an old Roman said of old that the study of art softened men's hearts, and prevented them becoming barbarians, translated literally, he thought that, next to the evangelisation of a nation, there was nothing which refined it so much and brought out the better feelings of the people as the cultivation of the fine arts. No one could go to an exhibition such as the one proposed, and see the products of the human mind, without coming away a wiser and a better man. They all ought therefore to encourage the exhibition, and he did not think that there would be the slightest difference of opinion as to the propriety of holding it. Then the next question which presented itself was the cost. He held that when Wakefield had had its

successful exhibition—a town which was not in the centre or the metropolis of the West-Riding, but one as far as attractions and historic interest went, fell far below their good old city—with the attractions they could hold out, it would be ten times more successful than the one at Wakefield. (Applause.) If they took a bird's eye view around the city, and saw the fine old halls stored up with art treasures and historic memorials, they would agree with him that they could bring together such an exhibition as few localities in the country could produce. He therefore thought it behooved them to take advantage of their position, and to do all they could to promote the exhibition. He had been reminded that if they had no exhibition next year they would be forestalled, for the people of Leeds intended to hold an exhibition the year after next. (Applause.) He thought he had pretty clearly shown that York possessed every facility for holding such an exhibition, and then came the question whether financially it was likely to be successful. In every town in the provinces where there had been an exhibition there had been pecuniary success, and when this had been the case in Wakefield he could not see why it should not, with the public spirit of the city of York, be the same there. They could manage the Social Science Congress, and bring it to a successful issue, while other larger towns had failed to do so, and he believed the same energy and good business habits which had carried them through in a similar enterprise, would carry them through this, not only as regarded the benefit of their fellow-men, but also as related to pecuniary results. The resolution passed last week merely provided for raising the subject for discussion, and went to adopt the principle that an exhibition should be held, but he thought in all these matters, however ardent their love might be for the arts, and however zealous they might be to promote the object now before them, they should at the same time look at the question in a business point of view, and they ought not to run blindly into it unless it was likely to do well and be successful. In the first place, it would not do to go into this without having a proper pecuniary basis. There must be a guarantee fund, because no committee would take the matter in hand unless they felt they were going to be supported against all loss. He did not think that one farthing of this guarantee fund would be wanted, yet they must have one raised to prevent loss. If every man, woman, and child in this city were to visit the exhibition till they were tired, it would not be a paying concern, and therefore they must have a provision that the railway companies should be asked to bring from the West-Riding and from the agricultural districts persons who would wish to see the exhibition at a fair and reasonable charge, and provision during the time of the exhibition should be made for cheap trains to the city. Mr. Husband then moved that if an adequate guarantee fund can be raised, and satisfactory arrangements made with the railway companies, an exhibition be held in this city during the ensuing year, to be called the Yorkshire Fine Art and Industrial Exhibition. He submitted this resolution to the meeting with every feeling of satisfaction, because he believed it was their duty to adopt it, and to take advantage of the opportunity afforded them of holding a successful exhibition. He believed there was sufficient public spirit in York to carry it to a successful issue, and though a few months ago they had some little differences of opinion, he felt that when they had one common object in view, their politics, their religion, and anything else calculated to produce a difference of opinion, were thrown to the winds, and every citizen, be he high or low, be he rich or poor, was ready to



come forward to promote the welfare of his fellow men and the good of this old city. (Applause.)

Mr. Ald. HARGROVE said that cordially approving as he did of most of the remarks which had been so eloquently made by Mr. Husband, he could have no possible objection to second the resolution, which, as they would have observed, was mainly conditional. If a resolution had been proposed that an exhibition should take place during the ensuing year without any addenda, he intended to have proposed an amendment that the exhibition should only take effect provided arrangements were made by the railway companies having access to this city, but the resolution had been modified, and unless they obtained a guarantee fund, and the railway companies could be induced to meet them, the exhibition would not take place. He, however, had no hesitation in saying, that the North-Eastern Railway would meet them in a fair and proper manner, and enable them to hold the exhibition with success. But besides the North-Eastern, the co-operation of other railway companies would be required—the Midland, the Great Northern, and the Lancashire and Yorkshire—and by their assistance they might hope that many thousands of persons would be brought to the exhibition from the manufacturing districts of Yorkshire. In the city and vicinity they possessed articles of vertu sufficient to form an exhibition, and they had the strongest

promises of support from those gentlemen who were capable of making such an exhibition acceptable to the people at large. Under these circumstances they would be wanting in public spirit if they did not put their shoulders to the wheel, and provide such an exhibition as had not hitherto been seen in Yorkshire. (Applause.)

The motion was then put and carried unanimously.

Mr. Councillor DEIGHTON said in moving the resolution which had been placed in his hands, he would content himself by expressing an earnest hope that this undertaking would be warmly supported by all classes, in order that it might be made truly worthy of the capital of this great county. He moved the appointment of a committee to carry out the undertaking, of the president and vice-president, secretaries, and treasurer.

Mr. ATKINSON seconded the motion.

Mr. PUMPEREY said it was only due to those present to state how the committee had been constituted. He dared say that most of those present would be aware that the scheme originated in some private conversation, and from this point it was carried on to a meeting of gentlemen, not exceeding a dozen, who met together at the School of Art. They formed themselves into a provisional committee, and invited about 300 to render their assistance in this matter. Why they had issued this invitation so widely was that they felt sure there were many citizens who were prepared heartily to co-operate with them, and if there was any gentleman either present or absent who wished to help the movement, if they would communicate with the general secretaries, they would be placed on the committee. It was very necessary the committee should be a large one, because there was a large number of sub-committees to be formed, and upon all vital questions it was necessary to have a full representation of the city at large. (Applause.)

The motion was carried unanimously.

Mr. HOLTRY said he begged to move a resolution which had been entrusted to him with great pleasure, and he did it the more readily seeing the large body of gentlemen who were assembled together that day. Talk of success! If they could not have a successful exhibition and a large subscription list from the number of gentlemen he saw

around him, he should be ashamed for the city of York. He had the pleasure to be associated with a society which was constituted of twenty or thirty individuals who had for six or seven years the honour of supporting and conducting to a successful issue an amusement which was only for two days in the year. Those who composed that committee had never hesitated in pledging their words to a guarantee fund of £1,000, and he knew the time when their treasurer had such confidence in the committee that he drew cheques to a considerable amount without having a shilling in his pocket. (Laughter.) He meant without having a shilling of their money in his pocket. If they could not, under present auspices, enter into a guarantee fund, which must not be less than £3,000, he should be ashamed of the city. He moved that a subscription to a guarantee fund be now commenced, no calls to be made on any subscriber except in the case of actual loss, and then in proportion to the sum subscribed, but in the event of there being a surplus, that such surplus shall be applied as the general committee may determine. (Hear, hear.)

Mr. SWAINE seconded the motion.

The LORD MAYOR remarked that the gala committee might regard the promoters of the exhibition in the light of competitors, and it was therefore gratifying to have the presence and concurrence of the chairman of the gala committee.

The motion was then adopted.

Dr. MATTERSON observed that the resolution he had to propose bore materially on the success of the intended exhibition. At the preliminary meeting they were almost led to suppose that the North-Eastern directors would deal hardly with them, but he could not help thinking they would do all in their power to meet the views of the deputation who would wait upon them. He moved that Mr. Ald. Close, the Town-Clerk, and Mr. North be appointed a deputation to wait on the directors of the North-Eastern Company to arrange for the conveyance of visitors and goods on the most reasonable terms. He hoped they would accede to such terms as would bring a large number of visitors to this city, and thus promote the success of the exhibition.

The Rev. T. MYERS, in seconding the motion, alluded to the assembling of the Church Congress in York next year, and suggested that for the accommodation of the large number of visitors to that Congress, some adjustment should be made. In connection with that Congress they should have to wait on the railway companies to arrange not so much for the conveyance of goods, but rather to bring visitors to York on very liberal terms.

Mr. HUSBAND suggested that the name of the Lord Mayor should be added to the resolution, and, with this amendment, the motion was carried *nem. con.*

Dr. PROCTER said before they separated there was one duty they would perform with great pleasure, and that was that their cordial thanks be given to the Lord Mayor for the able manner in which he had presided over and conducted the business of the meeting. (Applause.)

Mr. Councillor CROSKELL seconded the motion, which was carried by acclamation.

The LORD MAYOR said he was much obliged for this expression of kind feeling, and he was agreeably disappointed in seeing such an enthusiastic meeting on so inclement a day. He thought it ensured the success of the exhibition, and he should be glad to further the interests and promote the welfare of this good old city. (Applause.)

Previous to the meeting separating, subscriptions to the amount of nearly £1,000 were guaranteed.

## THE YORK FINE ART AND INDUSTRIAL EXHIBITION.

On Thursday afternoon last, a very numerous meeting of the general committee and guarantors of the above exhibition was held in the Guildhall, the chair being occupied by the LORD MAYOR.

The business was commenced by the LORD MAYOR, who remarked that he was happy to inform the meeting that the project to hold an exhibition in this city next year had met with a greater amount of support in York than the most sanguine of them had anticipated. He thought that in every respect the project was meeting with favour, and they had every reason to hope that the York Exhibition would not be second to any of a similar kind held in this country. A great amount of labour would devolve upon the committee they had to appoint, but so far everything was as cheering and encouraging as they could wish. (Applause.) It would be interesting to his fellow-citizens to know that the council of the Yorkshire Agricultural Society had just decided to hold the show of that society in York, in the coming year, with this qualification, that there was to be no exhibition of fat stock, and that though no money would be given in that department, the other prizes would be increased.

Dr. GIBSON said that as several gentlemen who had contributed to the guarantee fund had expressed their wish to have their names placed on the committee, he begged to move that the names of all persons who had subscribed to the guarantee fund be added to the committee, and that all future subscribers to the amount of £5 be members of the committee.

Mr. Ald. HARGROVE seconded the motion, which was carried.

The LORD MAYOR stated that the deputation appointed at the last meeting had waited upon the directors of the North-Eastern Railway Company to ascertain their views with regard to cheap fares and excursion trains during the exhibition, and the reception they met with from the directors was all that the deputation could wish for. (Applause.) They had written to the directors of the Lancashire and Yorkshire, the Great Northern, and the Midland Railway Companies on the same subject, but as yet they had not received answers from them, though they had every reason to believe that the directors of those companies would co-operate with the North-Eastern in affording the necessary facilities. Since the meeting of the deputation with the directors of the latter company, a letter had been received from the secretary, in which he said, "that this company will be prepared to convey over their lines, at the owners' risk, all articles intended for the exhibition, except works of art, free of charge, and will also return such articles after the exhibition is closed on the same terms, provided they are unsold, and remain the property of the exhibitors. Further, that the directors, without giving any definite pledge to run any particular number of trains, or on any particular days in the week, will be prepared to run frequent trains from the various parts of the company's system, and in connection with trains from the lines of other companies, to York at excursion fares during the time the exhibition is open, and generally that the directors will be ready to co-operate with the promoters of the exhibition, and do everything they properly can to ensure its success." (Applause.) As far as these conditions were concerned, this was all that they could desire, and he would observe that the directors had met them in a very liberal and creditable way, and in



promoting the exhibition they would be able to give a good account to their shareholders, because they were promoting their own welfare. (Hear, hear.)

Mr. E. TAYLOR, one of the secretaries, reported that there were 344 subscribers to the guarantee fund, and that the aggregate amount of their subscriptions was £5,726. (Applause.) With two exceptions, the subscribers were all resident in York, and though it might not be necessary to increase the list of subscriptions from want of money, he thought that to do so would show the great interest that was felt in the success of the scheme. (Hear, hear.)

The LORD MAYOR thought that to have so many parties comprehended in the scheme alone would ensure its success, as it was only fair to presume that they would do their best to prevent their being called upon for the subscriptions. He hoped they should have a very handsome surplus.

Mr. Ald. LEE MAN said they were all quite aware that the resolution which was passed at the former meeting was based upon the proper caution which it was the duty of all the gentlemen who composed that meeting to observe, viz., that the exhibition should not be entered upon till two conditions had been complied with. Those conditions were that a sufficient guarantee should be raised, and satisfactory arrangements made with the North Eastern Railway Company. Looking at the amount of guarantee, he apprehended they need have no fear of proceeding. He thought that the fund would yet be much increased, and if not, in a financial point of view they could have no difficulty in going on with the project. With regard to the second condition the meeting had heard what the railway company had intimated, and, as the vice-chairman of that company, he could only say he spoke the feelings of the rest of the board when he announced that it was their anxiety to do everything in their power to promote the object in view. (Applause.) They would be aware that an arrangement which had been made by a company that was the most interested in the scheme would commend itself to other companies, and they would, no doubt, make similar mileage arrangements, so as to ensure the carrying out upon all the railways which had been mentioned of that which the North-Eastern had acted upon. Along these railways he had no doubt that a large number of persons would be brought to the exhibition. Mr. Leeman then moved that the meeting was of opinion that the conditions had been complied with, and that they now proceed to carry out the undertaking. (Applause.)

Mr. W. D. HUSBAND said he had very much pleasure in seconding the motion, and then made a few remarks on the wise and proper course taken at the previous meeting with regard to the conditions. He always felt that they should be met in a liberal spirit, and there was this feeling, which, he thought, was a right one, that unless they were assured against pecuniary loss, and were supported by the whole city, it was not fair to throw on a small number of individuals the responsibility which would be incurred. The amount of the guarantee fund showed that all their fellow citizens had an interest in the success of the exhibition, and if the arrangements were carried out practically they could have no doubt of its success. (Applause.)

The motion was carried.

Mr. PUMPHREY then said:—I am requested by my colleagues to lay before you what in their opinion should be the general character of the exhibition, and some of the details as they present themselves to them. We think

that the title adopted at the public meeting was the most appropriate that could have been devised, as it indicates not only the character of the exhibition, but the area whence the greater part of it will be derived. The undertaking will then comprise works of art and works of industry. It will be a field where the results of the art and industry of designers and producers will be displayed before the eyes of patrons and consumers, and it will be a

place where thousands may derive both instruction and amusement; where visitors from a distance, as well as our own citizens, may find a place of rational enjoyment, and where all of all ranks and conditions can find one common field for the exercise of the various faculties with which in every varying degree we have all been gifted. The exhibition will have two great features, the artistic or intellectual, and the industrial or commercial; and it will by keeping these in their right places, not allowing either to usurp our attention to the exclusion of the other, that we must hope for success: if we make it too commercial we shall lose those intellectual and social advantages and gratifications that we fondly anticipate; and were we so unwise as to exclude the commercial element, we should, I fear, leave the affair dull and spiritless; by combining the two we may hope to obtain both objects. In order to present an idea of the objects contained in the exhibition, it will be needful to classify them, and something like the following has been proposed:—1. Fine Art, consisting of oil paintings, by old masters and by modern artists; water-colour drawings, engravings, lithographs, photographs, &c., statuary and casts, and artistic designs. 2. Art Manufactures, consisting of stained and coloured glass windows, specimens of the ceramic art, ancient and modern; glass, ornamental and useful; bronzes, jewellery, works in the precious metals, mosaics, &c.; specimens of decorative art, as on walls and ceilings, imitation of wood, marble, &c., paper hangings, floor-cloths, &c.; furniture and fittings, ecclesiastical and household; carvings in wood, stone, ivory, &c.; models of buildings, &c. (not mechanical); representations of natural objects in wax, leather, paper, shells, feathers, &c.; bookbinding and ornamental stationery, drawing-room, boudoir, and toilet requisites; textile fabrics, exhibiting beauty of design. 3. Manufactures, consisting of textile fabrics, metal goods, cutlery, papier machee and japanned goods; military weapons, ancient and modern; mechanical and surgical appliances; philosophical, scientific, and musical instruments, clocks, &c.; carriages, harness, &c.; chemical products and combinations of substances used as food; in the arts, manufactures, articles not comprised in any previous section, and articles the produce of the leisure hours of artisans, &c. 4. Machinery, consisting of simple machinery, tools for working in metal, wood, ivory, &c.; complex machines, as engines, lathes, looms, cutting engines, &c.; and mechanical contrivances for lessening labour, as sewing machines, &c. 5. Natural Products, consisting of raw materials used in manufactures, collections of specimens—botanical, entomological, &c., &c., specimens of great rarity or special interest, and specimens exhibited to display the skill of the preserver. 6. Objects of curiosity and interest more especially connected with Yorkshire. (Applause.) You see that there is a very wide field spread out before us, enough to tax the energies and resources of us all, affording ample scope for all who are disposed to join in the work. But I expect something like an explanation will be expected of us as to what terms or under what conditions business can be transacted with the area of the exhibition building. It is very clear that exhibitors will divide themselves into two classes,—those





who favour us with the loan of objects of art or of interest, with no other object than giving pleasure or information to the public; and those who avail themselves of the opportunity to place the articles they make or the goods they deal in before the public eye with a view to the extension of business. To the first we tender our most grateful thanks, to the latter we shall offer such advantages, that their own interests shall be ours also. I imagine that it will be laid down as the first and most inflexible rule that no article entered for exhibition shall be removed from the Exhibition before its close, that under this condition any article shown may be sold by its owner, and that he may use the article exhibited as a sample or pattern from which to take orders. I expect that the committee, to which may be entrusted the details of the undertaking, will arrange for prizes in the shape of medals and certificates of merit. Now, I think a moment's reflection will show that a medal can only be awarded for some specific articles, and that it must be awarded to the maker of it and not to a dealer in it; for instance, if we have, as I hope we shall have, a competition of the various makers of sewing machines, the award, if any, would be made to the maker, but the profit arising from the increased sale of the article would come to the agent as his share. Then with regard to dealers generally, if the collection of articles they exhibit be deemed of sufficient interest, the committee clearly could not award a medal, but could give a certificate of merit. But with regard to all collections of articles exhibited by those who are simply dealers in them, without having any claim as makers or designers, the committees will have to exercise great discretion, or our Hall will become nothing but a repetition of the windows of shops; and I think that you would not be satisfied with a display which, however beautiful, contained in it nothing to instruct. There should be about every article exhibited something of novelty in design, in arrangement, in principle, or practice. Then again it has been asked how far do you propose to carry out the idea of its being a Yorkshire exhibition, whilst not exclusively confining it to Yorkshire? We propose to place space at the disposal of the manufacturers of the county, and have no doubt we shall be able to present a fair sample of all great industries, and we also expect to be able to assemble within our walls such an array of art, derived from our own county, as shall show to the world a little of the mine of wealth that exists stored up in mansions of our county. We expect to form a collection that will be of sufficient extent to attract visitors from all sides, of such intrinsic excellence as shall compel all to allow that what they have seen has been well worth the visiting. But we have a great deal of work before we shall see anything like what I have sketched out. We must have, in the first place, an executive committee; and then, when the main features of the scheme shall have been determined by them, it will be necessary to have a series of sub-committees, each working zealously in their respective fields of labour. There is one other point of arrangement to which I should like to refer, and that is the evening entertainments: it is hoped that arrangements may be made for lectures, concerts, and a variety of other amusements, &c., which will make our great hall during evenings of the time that the exhibition is open a most agreeable promenade, and afford to ourselves, and to our fellow-citizens and their families a great amount of delightful enjoyment. A few words may not be out of place as to the kind and style of building that would be required for such an exhibition. You see the plan looks not only to the display of a large



quantity of goods, but to the accommodation of large masses of the people; and to their recreation and instruction in a variety of ways. We think that the building should divide itself into three sections—one part, the centre portion, should be spacious, lofty, and arranged with regard to general effect, it would be the chief promenade, and would also contain some of the more striking of the articles selected from the other sections. Then the art galleries should be extensive, well but judiciously lighted, not too high, lest injustice be done to the artist, constructed with especial reference to protection from fire—if possible, with sides and roof of corrugated iron—and with every other precaution for the safe keeping of their valuable contents that experience and sedulous care can suggest. We should like to see two such galleries each 150 feet long and 8 feet wide, with a height to the spring of the roof of not more than 15 feet. Then, on the opposite side of the great hall, there should be a corresponding area covered in, devoted to machinery and the industrial part of our exhibition; and it would be a great advantage if these two departments, the fine art and the machinery, were connected with the central hall by corridors enclosing spaces open to the air, which would act as breathing spaces to the whole. Then arrangements must be made for a refreshment-court, where articles of standard quality, at stated moderate prices, shall be dispensed, and all such other plans adopted for the comfort of visitors as the experience of those who have engaged in former undertakings of a like kind may suggest. Thus endeavouring to meet the wants and gratify the tastes of all, I feel sure that we have only to go on as we have done—carry the same zeal and energy into the work that has been shown in the guarantee fund—feel that we have each an interest in the success of this great experiment, and that we are resolved that it shall not fail from any fault of ours—and we shall attain the end that we all desire. (Applause.)

The LORD MAYOR remarked they must all feel indebted to Mr. Pumphrey for the interesting sketch he had given them—(applause)—and also feel, from the observations he had made, how much pleasure and instruction there was in store for them in connection with this project.

Mr. S. W. NORTH said he was one of those who thought they ought to aim as high as they possibly could, and if they endeavoured to attain the high standard Mr. Pumphrey had pointed out, they could not fail to have a successful exhibition, and one that would be worthy of the city. It was necessary to have a small, compact body of men to whom should be entrusted the carrying out of the scheme, and if they wanted anything doing efficiently they must entrust the carrying of it out to a small body of men. He then moved "that this committee having heard a statement from the secretaries as to the general plan of the exhibition as it presents itself to them, approves of that statement, and refers the details to an executive committee of eighteen gentlemen, exclusive of the treasurer and four secretaries."

Mr. J. W. MANN seconded the motion, which was carried.

Mr. NORTH then moved that the following gentlemen, with the treasurer and four secretaries, constitute the executive committee, viz., the Lord Mayor, the Hon. and Very Rev. the Dean, Mr. Ald. Leeman, Mr. Ald. Close, Mr. Ald. Hargrove, Mr. J. B. Atkinson, Mr. R. A. Clark, Mr. Deighton, Mr. Foster, Mr. Husband, Mr. J. Hoithy, Mr. McCulloch, Mr. W. Monkhouse, Mr. T. S. Noble, Dr. Procter, the Rev. G. Rowe, Mr. E. Thompson, and Mr. J. Wilkinson.

Mr. MANN seconded the motion, which was carried.

On the motion of Mr. Ald. LEEMAN, seconded by Mr. HUSBAND, a vote of thanks was unanimously passed to the Lord Mayor for his kindness in presiding on the occasion, which was carried unanimously; and his Lordship having briefly responded, the meeting separated.



## YORKSHIRE FINE ART & INDUSTRIAL EXHIBITION.

### MEETING OF THE GUARANTORS.

On Thursday evening last, a numerous meeting of the guarantors of the above Exhibition was held in the Guildhall, in this city. The LORD MAYOR occupied the chair, and he having opened the meeting with a few remarks,

Mr. PUMPHREY read the report of the executive committee, which referred to the origin of the project and the preliminary steps which were taken, and then stated that they had met sixteen times, given to the business the best attention they had been capable of, and now submitted to the guarantors the result. They had received letters from the secretaries of the London and North-Western, the Lancashire and Yorkshire, the Great Northern, and the Midland Railway Companies, offering them very considerable advantages as to the conveyance of goods, and all expressing an earnest desire to co-operate with the committee in bringing large numbers of excursionists into the city. In addition, the North-Eastern Railway Company offered the free conveyance to and fro of all goods (except works of art) intended for exhibition. The guarantee fund amounts to £6,261, subscribed by 381 persons (the whole of these being citizens with the exception of three or four) in sums varying from £5 to £100. The report then alluded to the steps which had been taken with regard to the site, and which we have already reported, and proceeded to state that in calculating the time needful for the execution of the work, the architects had given the committee to understand that if it could be commenced in the first week of March they should have plenty of time. The guarantors would thus see that notwithstanding the delays that had occurred no time was lost. Having obtained the consent of his Grace the Archbishop of York to act as patron to the exhibition, the committee addressed letters to all the peers and baronets of the county inviting them to join his Grace. In reply they had received a goodly array of names, and almost all of these noblemen and gentlemen, in signifying their consent, expressed a wish to aid the undertaking in any way that lay in their power. Having obtained this list of patrons, the committee proceeded to issue by post a circular addressed to the gentry of the county soliciting their co-operation, and containing the list of patrons and officers, and the rules of the Exhibition. A nearly similar address to the artists, engineers, manufacturers, and tradesmen of Yorkshire was also issued, and in reply to these the committee had received, and were daily receiving, a fair share of applications for space. The committee had bestowed a large amount of thought on the construction of a series of sub-committees to carry on various details. These committees were prepared to commence work vigorously, and as they were at liberty to add to their number, they would be glad to receive the assistance of all who felt that they could render them efficient help. There was but one tender sent in on the 26th of February, from Mr. Wm. Bellerby, of the Hungate saw mills, offering to do the work for £6,700, a sum which the committee deemed altogether in excess of their means, and nearly double the architect's estimation. Long conference took place between the architects and contractor, which failed to reduce the tender below £6,000. In the meantime an offer was received from Messrs. John Bellerby & Son, of St. George's saw mill, to complete the work in its entirety for the sum of 5,000 guineas, accompanied by the proviso that if the under-

taking were not financially successful, they would abate £500. While fully appreciating this liberal offer, the committee did not feel justified in expending so large a sum, and resolved to modify the plans. The dearth of labour and the dearth of money the committee had no doubt deterred many from tendering. Upon the modified plans estimates and tenders had been obtained, viz., from Mr. Wood, of Skeldergate, for the timber, from Messrs. Shaw and Young and Mr. Simpson, for the labour, and from other parties for the glazing, painting, iron work, &c., amounting to about £3,200, and the decorations, &c., would probably raise the cost to £4,000. Under the circumstances of the times these tenders were as low as could be obtained, and the committee submitted the whole question to the consideration and decision of the guarantors. The committee had thought that the small sum required before they were in receipt of an income would be easily forthcoming, and this doubtless would have been the case, but it now seemed that before they should be in a position to receive a penny, they must expend at least £2,000, and in these altered circumstances it was for the guarantors to consider how far they were prepared to advance part of the sum they had guaranteed to pay in case of loss as a loan to the treasurer to enable him to meet these calls on him. The committee were of opinion that it would be best, supposing the project be carried forward, if each guarantor would advance two-fifths of the sum subscribed. This would amount to about £2,500, would place the committee above all difficulties, and, in the event of success, would be returned to each guarantor on winding up the concern. In conclusion, the committee expressed their decided conviction that nothing had transpired to alter their opinion as to the desirability of holding an exhibition in York, and an eligible site having been secured, provision made for a suitable building, and the organisation completed, there was every prospect of a successful issue to the undertaking, and there needed nothing but cordial co-operation between all parties to secure, what they all desired, a first-rate Fine Art and Industrial Exhibition. (Applause.)

The LORD MAYOR said he must ask a calm and dispassionate consideration of the circumstances in which they had been placed. Whatever ideas might prevail, he could assure them that, on the part of the executive committee, there had been great anxiety to accomplish this desirable object, and no exertions had been wanting on their part to secure that end, but he thought the guarantors would be able to appreciate the difficulties which had arisen. The case was now before them, and they had to determine what was to be done. A resolution was adopted at the meeting which originated this project and gave sanction to it, that no call should be made on the guarantors until a case of actual loss arose, but they would observe the circumstances had assumed so different an aspect, in the fact that the outlay would have to be greater than was at first anticipated, that an appeal to the guarantors was unavoidable. There would be an outlay upon the building of not much less than £4,000, and the other expenses could not be reckoned at much less than £2,000, making a total of £6,000, and the receipts at the Wakefield Exhibition amounted to £7,000. He had offered to be one of a small number to prevent this appeal to the guarantors—(hear, hear)—but it had been thought necessary that there should be this appeal, and the paramount feeling on the part of all the gentlemen he had seen on the subject was the welfare of this city. (Applause.)

In reply to questions put by several of the guarantors, the LORD MAYOR observed it had been estimated that £150

a fortnight would be required to pay for labour only, and he thought there would be no difficulty as to the contractors completing the work by the time required. The dimensions of the proposed building were considered perfectly adequate, and beyond the original intentions, the area amounting to 4,000 yards. The proposal as it now stood was mere rent; they gave up all materials. The asylum committee had extended the time for holding the Exhibition about a couple of months, and the building would be passed over to the gala committee by the 4th of June. With respect to the architects, they would receive a mere acknowledgment for their services.

In answer to further questions, Mr. PUMPHREY stated that it was proposed that the Exhibition should be opened on the 24th of July, that it should continue open to the end of September, and that the executive committee had it in their power to continue it open till the end of October. The modified plan of the building contained a central hall which would be four times larger than the hall in which they were then assembled, and one and a half times larger than the Wakefield Exhibition hall. In addition there would be two picture galleries, and the modification in the plan would not affect the appearance of the building as seen from without. He did not see why the York Exhibition should not be as well attended as the one at Wakefield, where the promoters had a considerable surplus.

Some discussion then took place, in which Mr. W. B. RICHARDSON, Mr. J. SMITH, Mr. BROWN (Colliergate), Mr. BAINBRIDGE, Mr. GRAYSTON, jun., and Mr. Councillor THOMPSON took part, and it was eventually moved by Mr. J. B. PRITCHETT that the report of the executive committee be received and adopted.

Mr. BAKER, of Pavement, seconded the motion.

Mr. BROWN moved, as an amendment, that the Exhibition for the present year be abandoned.

Mr. J. BELL, of Low Ousegate, seconded the amendment. Before putting the propositions, the LORD MAYOR expressed his acknowledgments to the guarantors for the excellent spirit which had pervaded the discussion.

Only three hands were held up for the amendment, which was negatived by an overwhelming majority, and the original motion was carried unanimously.

The LORD MAYOR said what they had now to do was to put their shoulders to the wheel, and render the Exhibition worthy of the city to which they belonged. (Applause.)

Mr. W. B. RICHARDSON then moved that the executive committee have power to add to their number, which was seconded by Mr. Councillor DEIGHTON, and carried.

Mr. PUMPHREY urged prompt payment by the guarantors of the proportion of their subscriptions as one of the best means of securing the success of the Exhibition.

Mr. W. B. RICHARDSON moved that the report of the executive committee and the resolutions passed at that meeting be printed and forwarded to each of the guarantors.

Mr. SWALLOW seconded the motion.—Carried.

Mr. Councillor DEIGHTON then proposed a vote of thanks to the Lord Mayor, which was seconded by Mr. J. SMITH, and carried by acclamation.

The LORD MAYOR, in responding, expressed his great satisfaction at the spirited manner in which the guarantors had determined to meet their liability.

The meeting then separated.



## THE PROPOSED FINE ART AND INDUSTRIAL EXHIBITION IN YORK.

It is really painful to witness the jealous feeling which the people of Leeds, if the *Leeds Mercury* be their mouthpiece, exhibit towards the inhabitants of York on every occasion when the slightest opportunity occurs. Not satisfied with having obtained the distinction of becoming an assize town, at the expense of York, they are still jealous of the superior attractions of that city, and of the many objects of interest it possesses, which induce the public to give it the preference to Leeds. If an act of Parliament could have removed our venerable Minster, the beautiful remains of ST. MARY'S Abbey, the ancient Palace of the STUARTS, or the picturesque old walls, we have no doubt that the necessary notices would long ago have appeared in the newspapers, and a fierce battle have been fought in the committee rooms of the House of Commons. Fortunately, however, we are safe from an attack of this description, and although they have succeeded in robbing the county town of part of its assize business, on the plea that the greater portion of the crimes committed are in their own neighbourhood, or in plain terms that they are nearer the centre of the "rascaldom" of Yorkshire, they have no other grounds on which they can enter the lists with York unless it be as regards the amount of population. But, notwithstanding this, the announcement of an intention to inaugurate a Fine Art and Industrial Exhibition in York, during the ensuing year, has already evoked a most uncharitable, and to our minds a most miserable exhibition of narrow-mindedness, which, to say the least of it, is perfectly disgraceful to Leeds. Wakefield had an exhibition this year which has been successful, and York is to have one next year which it is hoped will also be remunerative, and leave a handsome balance for charities and scientific institutions which are as much in want of funds as the

Leeds Mechanics' Institute can possibly be. Leeds proposes to follow with an exhibition in 1867, and is fearful that York may interfere with its success, and hence the *Mercury* pathetically exclaims "it cannot be that one Yorkshire enterprise of such fair promise will be wrecked by another," and adds, with more zeal than prudence, "we feel convinced that that which is a case of real necessity will be allowed the precedence in its call for public support," or, in other words, that because the Leeds Mechanics' Institute wants £6,000 to get out of debt, they hope the public will stand aloof from York, and reserve their support for Leeds. We venture, however, to predict that the public will show their disgust of this selfish spirit by doing the very opposite to that which the *Mercury* requires. York was not jealous of Wakefield, and why should Leeds be jealous of York in a matter of this kind? Surely in this great county there is room enough for all, and if York can succeed for six weeks or two months in drawing large numbers of people to an exhibition from which they will return delighted, is it not to be expected that after a lapse of twelve months they will be ready and anxious again to spend a few shillings to have a similar treat? Common sense answers in the affirmative, and nothing but an intense hatred of York and all that pertains to it could have induced the organ of the Leeds people to have put forth such a sneer as that which has called forth these remarks.

We may add that the guarantee fund for the York Exhibition now amounts to upwards of £4,000, although no direct appeal has yet been made to the county.

## THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION.

The opening day of the Exhibition in this city (which is fixed for Tuesday next) being so near at hand, this the last preparatory notice will doubtless be looked for with more than the ordinary interest which has been attached to those others which have weekly appeared in this journal as to its gradual progress to completion. It would be gathered from our last week's reference to the place that the most forward internal feature was the picture galleries, that devoted to the modern masters being then really completed so far as the "hanging" was concerned, and that to the ancient masters being in a very advanced state. Since then the barriers necessary for the protection of the works in the former have been put up, and it is now in fact ready for the inspection of the visitor. In the ancient department a very large amount of labour has been met with, several rearrangements having from a variety of causes been necessary; but at length this also has been advanced, and needs only the addition of barriers to render it as complete as the modern galleries. Of the masters who are represented in both schools reference was made several weeks ago; and it is now only necessary to add that the number of masters and their works have been increased, and tend to make up an exhibition of paintings which, for the excellence of their character, is in the opinion of most who have had the privilege of inspecting the galleries, second to none which has been witnessed in any provincial effort. Some idea may be formed of the value of the paintings the public will have the opportunity of inspecting, from the statement that upon one an insurance of £5,000, upon another £4,000, and others of smaller sums, have been effected. There is a considerable overflowing of pictures from the galleries especially devoted to them, and accommodation has had as a necessity, and not from their inferiority in any way compared with the rest, to be furnished for them elsewhere. For instance, the fine picture of St. John in the Wilderness, painted by our local artist Etty, and belonging to J. Mason, Esq., of this city, has, perhaps more from its large size than anything else, had to find a place in the gallery on one side of the organ; whilst, as a companion picture on the other side of the organ has been hung an equally fine work, entitled "The Sleeping Sentinel," belonging to John Burton, Esq., of Poppleton Villa. A number of water colour drawings and ancient paintings are also being placed against the far end of the building under the gallery, and the miniature paintings find a special place devoted to themselves.

During the week considerable additions have been made to the Exhibition in another department of the Fine Arts. Marble busts of the twelve Cæsars have arrived from the galleries of Lord Londesborough, and these it is intended shall occupy positions on pedestals against each of the pillars supporting the galleries. In addition to these are the bust of Clement the Fourteenth, an antique bust of Julius Cæsar dug up in Rome; The Theseus, and The Little Crossing Sweeper, two admirable pieces of marble work; and a variety of other works of this description of such value that large amounts of insurance have necessarily been effected upon them.



Wonderful progress has been made with the remainder of the Exhibition. Cases of all sizes and designs, but in every instance of an ornamental character, dot almost every part of the flooring of the main hall, and when filled will doubtless make up a labyrinth of attraction which is rarely to be met with. The articles exhibited therein will be principally works of industry. In the centre of the hall the neat little fountain which was in course of erection last week has been completed. The organ has perhaps been as busy a point of the place during the week as any. Here a mass of pipes and wood and the most intricate machinery has, in the experienced hands of Mr. Conacher, of Huddersfield, been gradually finding their places, until those sweet sounds which the instrument are intended to produce during the whole period of the exhibition have fallen upon the ears of those engaged in the building, and given flattering token of the ability of Mr. Conacher as a builder. The refreshment department of the place is almost completed, and here, for several days, Mr. T. Smith has dispensed various articles for the convenience of those engaged in the place, and to whom time, from its shortness, is now too precious to seek them by journeys to the city. Orchestras are to be erected on each side of the organ, for the accommodation of the vocalists; and a variety of other additions are also intended, calculated to keep up the merry sound of the hammer and the saw until the very time of opening.

Towards the latter event most active work is progressing in front of the building. The decorations will be in an advanced condition before the expiration of the week, the various coats of arms of nobility of the county who are patrons of the project having already found their places in the niches intended for them. A most substantial semi-circular carriage road has been laid down from one gate past the front of the building to the other; a beautiful fountain has been put up in the centre of the semicircle; and in the hands of Mr. James Lupton, gardener and nurseryman, of Bootham, various beds of flowers are being laid out in such an artistic manner as cannot fail to give the first glance of the building such an appearance as will tend to make the first impression a favourable one, and as a consequence to sound the merits of the Exhibition as an object of attraction over the whole of the county.

The building was lighted up by its twelve hundred burners yesterday evening week, and presented a most brilliant effect. On Wednesday evening last, the choir who are to take part in the opening ceremony had a rehearsal, when Mr. Barnby presided at the organ, and Mr. J. Barker acted as conductor of the choir. From this experiment the acoustic qualities of the building are well spoken of, and if this opinion is well based, some musical treats are doubtless in store for the visitors during the Exhibition season. One of the most important matters in reference to the success or otherwise of the project is the co-operation of the railway companies. This, we understand, has been gained to such an extent as to meet the full satisfaction of the Executive. Without the city be constantly flooded with immense masses of visitors, it will be impossible to gain a return for the vast outlay which has been incurred in the erection and preparation of the edifice; but as indicative of what is intended in this respect, it may be gratifying to know that the North Eastern Railway Company intend fitting their trains to suit the half holiday movement in the West Riding, and running half-day trips from Leeds for eighteen-pence, and from other large places at similar rates. To meet these occasions also the Executive have displayed their spirit and liberality by arranging that all those who produce their trip tickets on entry into the building shall during the first month be admitted for six-pence, a tariff which is equivalent to half price.

# THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION.

## THE OPENING DAY.

The building, commenced some few months ago in Bootham Field for the Yorkshire Fine Art and Industrial Exhibition, and the progress of which has been watched with an interest never previously attached to the raising of any edifice in this city, was so far completed on Tuesday last as to admit of the performance of the Opening Ceremony, which for weeks before had been fixed for that day, and which passed off with an *eclat* which could scarcely have been anticipated by its most ardent and enthusiastic supporters. With all that has been written upon the usefulness of Exhibitions in general, and their advantages commercially and moral, upon the populations in which they have been centred, a dissertation upon such a theme is here unnecessary; and it will therefore simply be our duty to give to the public in this reference to the Yorkshire Exhibition some sketch of the proceedings which surrounded its creation; a brief description of the building itself and its decorations; and, lastly, an account of the ceremonial proceedings, and reports of the sentiments uttered on that occasion, as well as at the congratulatory dinner of which the executive committee subsequently partook in the evening.

## HISTORY OF THE EXHIBITION SCHEME.

After a lapse of some thirty years since the existence for a brief period in this city of an institution which had any claim to the title of an "Exhibition," the present scheme was first mooted about the latter part of last year at a meeting of the committee of the York School of Art. This meeting, from approbation of the idea, led to the calling together of a subsequent and select meeting of the leading gentlemen of the city. Here also the holding of an exhibition was approved of, and a provisional committee was appointed to bring the matter before the citizens. This led to a further and more numerous assemblage of citizens in the Guildhall, under the presidency of the Lord Mayor. The time of the latter meeting was about the middle of November last, and its result, after a full consideration of the similar Exhibitions which had but shortly before been held at Birmingham, Preston, Bristol, and Wakefield (but more particularly at the latter place), was a unanimous approval of the scheme, and a request that the Lord Mayor would convene a public meeting of the citizens "to consider and determine whether an Exhibition of Fine Art and Industry should be held in the city during the course of the next year." This also was held in the Guildhall. On the occasion, Mr. W. Pumphrey (who has the credit of originating the idea of the Exhibition) gave expression to what he conceived should be its character. Though thirty years, he said, had passed since the holding of an Exhibition, an institution of that kind had been frequently spoken of. The necessary public spirit for the development and successful issue of such a project had been doubted by some, but not by him, who had seen the result of the recent Exhibition at Wakefield. The intellectual recreation of the working classes, and an accession of commercial advantage to the city were urged as reasons for such an

Exhibition, and the advantages of York as its site were pointed out in the fact that it was the metropolis of the county, and better situated than any other place in the matter of its railway communication. Assuming that such an Exhibition was desirable, it was then asked of what it should consist? In answer to this, Mr. Pumphrey briefly sketched a scheme which in the present completed form of the Exhibition just opened has received wonderful development, urging the raising of a guarantee fund as a foundation for their working, and the benefit of charitable institutions or some such laudable object out of the profits as a result of success. That such success might be attained, the experience of the Wakefield Exhibition was cited. With a population of but 26,000 inhabitants the institution in that town had been visited by 195,000 persons; the total receipts had been £7,000; and the surplus at the close had been between £2,000 and £3,000. The Birmingham Exhibition had resulted in a surplus of £1,000; whilst those at Preston and Bristol had been equally successful. Little weight was given to the fact that York was not a commercial town: all that would be wanted would be liberality on the part of the railway companies in the shape of low fares and plenty of excursion trains. With this, large and permanent advantages would accrue, and the year 1866, and the mayoralty of their present chief magistrate, would be looked back upon as one of the brightest spots in the history of their ancient city. £2,000 or £3,000 was mentioned as being necessary to be raised as a guarantee fund, and £1,500 it was estimated would be the probable expense of the erection of a suitable building. The result of this statement was an unanimous approval of the holding of an Exhibition which was conveyed in a resolution, moved by Mr. W. D. Husband and seconded by Mr. Ald. Hargrove, to the following effect:—"That if an adequate guarantee fund can be raised and satisfactory arrangements made with the railway company, an Exhibition shall be held in this city, during the ensuing year, to be called the Yorkshire Fine Art and Industrial Exhibition." The Lord Mayor was then appointed president of the institution, vice-presidents were selected, and the following gentlemen were appointed secretaries—Dr. J. H. Gibson, Mr. S. W. North, Mr. Pumphrey, and Mr. E. Taylor. Certain reasons, however, soon after led to the retirement of two of these gentlemen, and the appointment of Dr. Procter to supply their places. The whole of these officers and a very large number of gentlemen were also constituted a general committee. As an earnest of that success which had been anticipated, and to secure which this committee was about to enter on their labours, the handsome sum of £1,600 was guaranteed before the meeting separated. At a subsequent meeting of the committee and subscribers, the result of an interview between a deputation from the committee and the directors of the North Eastern Railway Company was stated to have been of such a satisfactory character as to justify an active progress with the scheme; whilst on the same occasion it was stated that the guarantee fund had, by the contributions of 314 subscribers, reached the handsome sum of £5,726. Under these circumstances it was moved by Mr. Leeman, M.P., and subsequently adopted, that the conditions of the resolution passed at a previous meeting had been complied with, and that the undertaking be carried out. Mr. Pumphrey then, at the request of his co-secretaries, laid before the committee and subscribers their conception of what should be the general character of the Exhibition, and some of the details as they then presented themselves. The title of the Exhibition they thought to be appropriate, as it indicated its character, and the area whence it was to be derived. As to the advantages which

it would comprise, they said it would be a field where the results of art and industry of designers and producers would be displayed before the eyes of patrons and consumers, and it would be a place where thousands might derive both instruction and amusement: where visitors from a distance as well as their own citizens might find a place of rational enjoyment, and where all of all ranks and conditions could find one common field for the exercise of the various faculties with which in every varying degree they had all been gifted. The Exhibition, they thought, should have two great features—the artistic or intellectual; and the industrial, or commercial. These they classified under certain heads, and then showed how, by the introduction of amusements in the shape of music, lectures, &c., the scheme might be made sufficiently attractive to answer all the objects which its promoters had in view. The result of the meeting was the appointment of an executive committee, whose main and early duty was the appointment of sub-committees to work zealously in their respective spheres of labour. After the performance of the latter duty, almost the first question which met the executive was the choice of a site for the Exhibition. Several places were mentioned, but the first which was considered, doubtless from its central situation and close proximity to the principal object of interest in the city, was the piece of ground in front of and adjoining the School of Art. For the use of this an application was made to the Dean and Chapter of the Cathedral, who, however, in reply intimated that they felt considerable difficulty in giving their assent or refusing it, on the ground that while they were desirous of doing all in their power to promote the Exhibition, they feared that bringing it so close to the Cathedral might interfere with the peaceable celebration of Divine service. The application for this site was consequently withdrawn; and subsequently those of Bootham Field and St. George's Field entertained. As to the former an ungrounded report was urged that an application for its use would be rejected in consequence of the injurious effects which the holding of an Exhibition on that site might have upon the patients of the Asylum, and consequently it was resolved to seek the use of St. George's Field. The latter for a while was certainly the most popular selection which had been made, and possessed the advantage that its use might be obtained gratuitously. There were, however, certain objections urged as to the chance of the overflowing of the river, the effect which the dampness arising from the river might have upon valuable works of art, &c. Meanwhile two other sites were mentioned, one being the plot of land which had been recently purchased for the use as a drill ground for the rifle volunteers, and where it was suggested that a part of the building might be of a permanent character, and subsequently become a volunteer depot; and the other the piece of ground leased by the Yorkshire Philosophical Society, adjoining the Wilberforce Institution, and known as Bearpark's Gardens, and where also it was conceived a part of the building might be made permanent for future use as a public hall. The former of these two sites, from its situation, was deemed to be totally inapplicable to the purposes of an exhibition; but the latter being more favourably situated, the strongest efforts were made to obtain its use. Mr. Leeman, M.P., interested himself with the Boards of Woods and Forests to this end, and ultimately gained their consent to recommend the Lords of the Treasury, if it were ultimately desired, to cancel the lease of the ground held by the Yorkshire Philosophical Society, which expires in 1894, to grant a building lease for 99



years, on the condition that the lessees should expend a sum of £5,000 in the erection of permanent buildings upon a portion of the land within ten years from the granting of the lease. Whilst this useful concession had been sought for, and in the midst of conflicting opinions and interests as to the most suitable site, the statement that any injury would be inflicted upon the lunatic patients of the Bootham Asylum was shown rather to have lived in the imaginations of persons in favour of other sites than to have had expression from the governors or medical superintendent of that institution, and consequently an effort was made to gain the possession, as the best of all other places, of Bootham Field for the purposes of the Exhibition. It was perceived that numerous advantages attached to this place. The building which it was intended should bear some external architectural features in character with its use, could here be better displayed than on any other ground, whilst it would possess a privacy and space around it which could be found in no other spot in the city. An application was therefore made to the Governors of the Asylum, who at once granted its use from the 1st of Feb. to the 31st of Oct., for a charge of £100, and subject to the condition that the Executive should make satisfactory arrangements with the Gala committee, to whom the ground had been promised first, and on the undertaking that the Church Congress should be found accommodation for their meetings in the Exhibition Building. Such arrangements were made with the Gala committee, and as a consequence the building was brought into requisition for the flower show in connection with the gala in June last. Whilst this most important feature of the Exhibition had been maturing, Messrs. Atkinson and Taylor, who had been appointed the architects to the Executive, produced a beautiful and most suitable design for the Exhibition Building, and tenders were solicited for its erection in wood. A variety of causes, however, led to the exercise of the utmost caution on the part of contractors, not the least important feature of which was that the carpenters of the city had but recently been on strike, and that the trade as a consequence was in an extremely unsettled condition. After the lapse of a short time, however, a contract did come in, from Mr. Bellerby, of Hungate, whose tender was £6,700. Though the idea at first entertained as to the size and capacity of the building had, as the scheme progressed, developed itself until a much larger building than had been anticipated would become necessary, still this tender was deemed excessive, and as long conferences between the contractor and architects failed to reduce the tender below £6,000, others were again solicited. Thereupon another came into the field from Messrs. J. Bellerby and Son, of the St. George's saw mills. This was for £5,000, for which sum they guaranteed to do all the work in its entirety, and should the Exhibition fail to be a financial success to abate £500 from that amount. This the Executive were not inclined to accept, and they therefore had their plans slightly modified, and offered their contracts for wood and labour separately. The furnishing of the former was offered to be undertaken by Mr. T. F. Wood, of Skeldergate; and the latter by Messrs. Shaw and Yonng, and Mr. Simpson; the tenders of several other parties also being selected for glazing, painting, iron work, decorations, &c., which in the whole brought up the contracts to something like £4,000. In addition to this sum, it was calculated there would be other expenses in connection with the building amounting to £2,000. These tenders were afterwards submitted to a meeting of guarantors for approval, along with the suggestion that at least two-fifths of the guarantee fund, which would pro-

duce £2,500, should at once be called in, to enable a commencement being made of the work. So doubtful were the most active promoters of the Exhibition of the sanction of this large expenditure, and the adoption of the suggestion as to the calling up of a guarantee fund, that a resolution had been prepared for adoption postponing the Exhibition, whilst one gentleman did actually move that the project be abandoned "on the ground that the calculations of the committee were not made on a sound basis." But this proposition was negatived after a show of only three hands in its favour, whilst the report of the secretaries sanctioning the letting of the tenders and the calling in of the guarantee fund was adopted. Between £6,000 and £7,000 had at this time been guaranteed by 388 guarantors, and the call of two-fifths of this amount was promptly and almost generally met. Other active work had been in progress up to the settling of the last momentous question. Thirteen sub-committees had been appointed by the Executive, to whom duties had been defined and general instructions given. The names of these and their secretaries are—Finance, Mr. Harris; Prize, Mr. W. Monkhouse; Refreshment, Mr. T. P. Bulmer; Printing, Mr. H. J. Rowntree; Catalogue, Mr. Wm. Monkhouse; Conveyance, Mr. Wellburn; Entertainment, Mr. W. Procter; Fine Art, Mr. W. W. Hargrove; Art Manufactures, Rev. Geo. Rowe; Manufactures, Mr. M. Cooper; Machinery, Mr. J. F. Stephenson; Natural Products, Mr. C. M. Luden; and Antiquarian, Mr. S. W. North. The Exhibition had also been divided into half a dozen divisions consisting of the fine arts; art manufactures; manufactures; machinery; natural products; and articles of interest and curiosity, having especial reference to Yorkshire—its history antiquities, &c. Patronage, loans, and applications for space had been solicited, and satisfactory letters from the directors of the London and North Western, Lancashire and Yorkshire, and Great Northern Railway Companies had been received, offering very considerable advantages as to the conveyance of goods, and expressing their earnest desire to co-operate with the executive committee in bringing large numbers of excursionists into the city. Thus matters stood when the work of constructing the building commenced at the latter end of March last; and for a while, after the active contention which had been previously going on as to the question of site, expense, &c., the public interest in the scheme apparently slumbered. The only visible progress which it seemed to be making was in the rearing of the skeleton timbers which were ultimately to become the framework of the building, and it was not until the 21st of April that the public generally became aware of the large amount of quiet work which had been accomplished by the sub-committees. Then the zealous secretary, Mr. Pumphrey, announced that the contractors had shown themselves fully equal to the task they had undertaken, and were making such progress with their work as led to the entire satisfaction of the architects. This was a matter of considerable congratulation to the promoters of the Exhibition, who, in their arrangement with the Gala committee, had bound themselves under a heavy penalty to have the place completed by about the middle of June, in order that it might be brought into requisition for their annual flower show. The interest taken in the Exhibition soon spread beyond the city, and it ultimately became a matter of encouragement to the Executive at home to receive the co-operation of local committees in, amongst other towns, Hull, Scarborough, Wakefield, and Harrogate. Applications to the heads of the South Kensington Museum for a selection of articles



for exhibition from that institution, though at first rejected, were ultimately rewarded by success; and up to the latter part of June, the applications from exhibitors for space gradually became so numerous that a considerable amount of caution and discrimination had to be exercised as to the extent and manner of granting it. The bulk of the most interesting articles intended to be exhibited were sent in late, and in this manner a considerable amount of confusion became the result. In the fine art department the prospect of the committee from the first was of a most cheering description, the galleries of a many of the noblemen of the county being placed at their disposal, and promising in this manner such a collection of paintings and statuary as is seldom brought together in a provincial display. The 18th of June, the day when the Executive had fixed for the reception of articles for display in the Exhibition, saw the building in such a stage of progress that the work of reception and unpacking and arranging could be at once commenced: and in this manner large numbers of persons, under the superintendence of the secretaries, were actively engaged almost up to the very hour of the opening ceremonial. This latter feature of labour in connection with the scheme has not been the least important to which reference has been made. The care and labour which it has involved can only be known to those who have had a share in its performance, and its unthankful nature may be surmised when it is taken into consideration that all exhibitors have naturally been anxious for prominent positions, whilst of a necessity many have had to be placed in situations which fail in their estimation to bear that character. Not the least enviable of the tasks was the arrangement of the Fine Art galleries. To do justice to all exhibitors, and yet to contribute as much as possible to the general attraction of the galleries, was a matter which required much firmness, discrimination, and quiet patience, the exercise of which has, on the whole, led to satisfactory results.

It should be mentioned before concluding this brief sketch of the history of the last few months' efforts that the Executive failed not to appreciate the responsibility of their position so soon as so large an amount of valuable articles began to collect together upon their hands. One of their earliest steps was insurance against fire—first on the building, and next upon the goods which it contained, and besides this they added the supplemental assurance of personal supervision and watching of the building both by day and night. Night by night since articles began to flow in have members of the Executive and sub-committees sacrificed their ordinary rest to pace the building until dawn of morning, and personally see to the safety of the property which with such confidence has been entrusted to their hands.

One matter which will be attached to the history of the scheme in coming time is the fact that it is the intention, after the manner of the International Exhibitions of 1851 and 1862, to grant medals and certificates of merit to persons whose display of articles, whether in the way of art or industry, should meet with the approbation of certain judges who will be appointed for that purpose. For the former, which it is expected will be executed in bronze, a very beautiful and appropriate design has already been prepared, at the instruction of the Executive Committee, by Mr. Jno. Bell, artist, of York, a full description of which we shall in all probability give when it has been fully passed and sanctioned; whilst a beautifully designed certificate has been executed by Mr. H. C. Camidge, of this

city. The latter is intended for framing, and will doubtless be given either in conjunction with or separate from the medal.

#### DESCRIPTION OF THE BUILDING.

The fact that several months ago we gave a detailed description of the Exhibition building from the plans which had been prepared by Messrs. Atkinson and Taylor, architects, together with the subsequent issue, first by the Executive, and then by a number of tradesmen of the city, of views of its front elevation, would seem to render unnecessary a further particular reference to it in a notice of the opening ceremony. But inasmuch as certain modifications of the original plans were first made with a view to a curtailment of expense, and then subsequent additions added to the building to meet the increasing demands which were made for space, some brief notice as to the character and capacity of the edifice and its surroundings may be of interest to those who may not have had an opportunity of thus early making an inspection of them, and may somewhat add to the completeness of our report of an event which doubtless will be a mark in the history of the city for many years to come.

Occupying about an acre and a half of ground, and standing back from the palisades in front of Bootham, the building occupies a frontage of 300 feet or thereabouts, in what is known as Bootham Field. Its appropriate picturesqueness of style approaches the character of the Swiss chalet in design, and its plan and arrangement is alike remarkable for excellence and simplicity. The principal internal feature of the building is a magnificent central hall about 200 feet long by 80 feet wide, which is divided into a nave fifty feet wide and a couple of aisles 15 feet in width. Above these aisles an overhanging gallery runs round the hall, the flooring of which, by corbelling over the columns which support the roof, is 18 feet in width. The nave of the central hall is divided into thirteen bays by pillars or columns which run up in front of the galleries on the side, and are surrounded by light and graceful longitudinal trusses thrown into compartments, with uprights and timbers framed in the well-known form of St. Andrew's crosses. By these means a foundation is secured for the curved rib of the nave and the general roof timbers. Ample light is secured by skylights inserted into the roof of the nave and also by windows in each end of the building. The glass in the former is frosted to subdue the glare, and several of the end windows are filled in by coloured and engraved glass. Two wings of large proportions extend transversely from the sides of the entrance hall, each of these being divided into two divisions, one being 40 feet by 30 feet, and the other 60 feet by 30 feet. Both these are used as the picture galleries. An annexe, occupying a space of 12,000 feet on one side of the hall, is devoted to machinery. A number of smaller rooms are attached to the rear of the building, amongst which are separate gentlemen and ladies' retiring rooms, and all the necessary conveniences for such an edifice. Amongst the rest is also a lecture theatre, 30 feet

by 25 feet; a committee room, 25 feet by 15 feet; first and second class refreshment rooms, one 25 feet square, and the other 40 feet by 25 feet; and a capacious smoke room, detached from the building, 44 feet by 22 feet. Beyond this the committee have secured the use of a large portion of the field extending towards the rear of the building, for a promenade for visitors to the Exhibition, and this feature, whilst it will assist to relieve the building of the masses of people who on some days may enter, will constantly prove a breathing

place without which a visit to the building in the heat of the day would, from the extreme warmth, have been attended with some degree of discomfort. When the weather is fine some attraction will be found in the open promenade by the performance of bands of music, and after a brief time spent here the visitor will doubtless return with increased zest to an inspection of the beautiful objects within the building. Provision for the ventilation of the building has been made throughout both at the level of the floor and at the eaves by means of perforated boarding; and the upright parts of the skylights in the picture galleries are made to open. In the front of the building a most substantial carriage drive, constructed to run from one of the entrance gates of the field to the other, affords the most complete accommodation for vehicles reaching and leaving the building; and a beautiful addition is added to the front view by the tasteful arrangement of flower beds, in the centre of which is a terra-cotta fountain, of elaborate design, which it is intended to surround with grotto work and ferns.

#### THE DECORATIONS OF THE BUILDING.

The decoration of the interior has been properly made quite subservient to the architectural features of the building, and to a proper display of the paintings and works of art contained therein. The picture galleries are a subdued sage green, with a maroon dado, plinth, and border. In the great hall the construction of the roof is displayed by the boards being coloured light blue or grey, showing the ribs, joists, and arches slightly stained deal, picked out with zig-zag lines in vermillion, and with a conventional white rose on a blue ground at the intersections. All round the top of the walls and the front of the galleries are ornamental borders, in blue and red, on the stained deal. The whole of the pillars are painted maroon five feet high, finishing with *fleur-de-lis* ornament. The upper parts are slightly picked out, the whole showing well balanced tones of colour, suitable for the purpose required. Adding greatly to the effect of the whole is the inscription in white letters on a red ground of the names of the different departments, and a trio of small flags and banners at the springing of each arch from the top of the pillars in the galleries. These, with the stained glass windows, various decorative cases and compartments, and vast variety of ornamental goods displayed, make a most charming *coup d'oeil*. The outside of the building is of an ornamental wood construction, filled in with plaster panels (the centre being surmounted with a handsome turret and finial); the decoration of it is carried out without disguising the material employed. All the woodwork is stained two tints to give it a richer tone, picked out with maroon and vermillion, and the plaster panels are coloured grey. In the centre panel, about ten feet square, are painted the royal arms. On each side, in a double row, range the arms of the following noble patrons of the undertaking:—Lord Scarbro', Earl Fitzwilliam, Earl de Grey and Ripon, Earl Feversham, Earl Zetland, Lord Cavendish, Lord Halifax, Lord Milton, Lord Neville, the Bishop of Ripon, Lord Stourton, Lord Herries, Lord Hawke, Lord Grantley, Lord Muncaster, Lord Teignmouth, Lord Feversham, Lord Wenlock, Lord De Lisle, Lord Londesborough, Lord Houghton, and Lord John Hay. On the wings of the building are the arms of the Prince of Wales and the Duke of Edinburgh. The whole of the heraldry being painted in the Mediæval style, the colours, all flat, strongly edged with black, agree better as an architectural feature of the building than if painted in the ordinary manner. The lower panels are ornamented in fresco colours, with shields bearing the national crosses of

St. George, St. Patrick, and St. Andrew, surrounded with elaborate borders in rich colours. Above the heraldic display are two figures of Raphael and Watt, as the representatives of Art and Industry, painted by Mr. James Walton. The latter are productions worthy of the high reputation gained by the artist, and are most appropriate symbols of the character of the display of articles contained within the building. Over the centre window is a handsome clock dial, eight feet diameter, fitted up by Messrs. Cooke, the well-known and celebrated opticians and turret clock manufacturers, of this city. On each side are large shields, with the arms of the city and the see of York. The whole of the interior and exterior decorations have been executed by Mr. Worthington, of Blake-street, and the trust reposed in his hands has been carried out with a degree of taste which has met with the full satisfaction of the promoters of the Exhibition, elicited the admiration of those who have inspected his efforts, and added to the well-earned reputation which he has in this peculiar line of art sustained in the city and county.

#### THE OPENING CEREMONIAL.

The Exhibition building for several days preceding that fixed for the opening had been such a scene of busy activity as few but those who had the *entree* of the place could imagine, and which it would be altogether impossible adequately to describe. The hammer on almost every hand produced strange music as accompaniment to the notes of that fine instrument, the organ of Mr. Conacher, which was being tuned in preparation for the important part which it was intended that it should take in the opening ceremony. The unpacking of goods, the arranging of cases, the erection and decoration of stands, and a variety of other employment made up a scene not easily to be forgotten in the mind of the quiet observer. But not less striking was the appearance of the place on the morning of the opening day. Then, completed or otherwise, the tasks which had previously occupied the principal attention of the occupants of the building, had to be dropped, and the last touch had to be put upon the place preparatory to its being thrown open for the first time to visitors for inspection. The refuse which had laid in a variety of shapes about the floors was suddenly cleared away, the cases undressed and exposed with all the attractions which tasteful hands had given them, and a variety of other measures taken which in the whole carried out that metamorphosis which had been anticipated would rapidly change a scene of confusion to one of order and attractiveness which it is to be hoped may not pall upon the appetite of the spectator until the place has in every way brought about a success.

The weather of Tuesday morning was anything but of a promising character; nevertheless the citizens showed their appreciation of the occasion and their welcome to those who entered the city for the purpose of witnessing the attractions of the day by a profuse exhibition of bunting. The genial warmth of summer was absent, and with it there was a lack of that bright sunlight which would have so materially added a charm to the scene. On the whole, however, the city never possessed a much more enticing aspect. During the morning a very large number of the aristocracy of the county came in, and about noon a select party of these were entertained by the Lord Mayor and Lady Mayoress to luncheon at the Mansion House. The following distinguished persons were present, and the bulk of them were afterwards on the platform in the Exhibition building during the inaugural



ceremony :—The Archbishop of York and Mrs. Thomson, Viscountess and Lady Neville, Lord and Lady Herries, Lord and Lady Teignmouth, Lord and Lady Muncaster, Lady Milner and the Hon. Mr. Milner, Lord Feversham, Lord Houghton, Lady Julia Wombwell, Sir Geo. and Lady Denys, Sir J. H. Lowther, Sir W. Worsley and Miss Worsley, J. Lowther, Esq., M.P., Col. Akroyd, M.P., the Hon. R. Lascelles, the Recorder of York, Mr. Alderman Richardson, &c. At about half-past one the various bodies who intended to take a part in the procession began to assemble at the Guildhall, and punctually to the time fixed marched to the Exhibition building in the following order :

The Chief Constable and Sergt. Duke on horseback.

The Band and a Troop of the 18th Hussars.

Band and Corps of the York Artillery Volunteers.

The Workmen and Contractors.

The Gentry and the Citizens of York.

The Guarantors and Exhibitors.

The Sub-Committees.

The Members of the Executive Committee.

The General Secretaries and the Treasurer.

The Vice-Presidents.

The Lord Mayor of York (the President), the Aldermen, Sheriff, and City Councillors.

The Patrons and the City Members.

The Archbishop of York in his Carriage.

The Clergy & Ministers of other Religious Denominations.

Band and Corps of the York Rifle Volunteers.

On arriving at the entrance to the grounds in front of the Exhibition building the corps of the York Artillery Volunteers, under the command of Lieut. Smith, formed open order and ranged themselves at intervals down each side of the path with a promptness and regularity which called forth expressions of praise from those who witnessed the movement, whilst the remainder of the procession passed through their ranks to the Exhibition.

The gates of the Exhibition building were opened to the holders of season and special tickets between twelve and one o'clock, and the galleries were soon filled by a very fashionable assemblage of ladies and gentlemen; in fact, so many season tickets had been taken that the original intention of only admitting the holders to the galleries had to be abandoned, and the floor of the building also was well filled. Such a scene was then witnessed as has seldom been presented in York, whether as regards the building itself, its rich and varied contents, or the company gathered together within its walls. A raised-dais had been erected under the gallery at the east end, and it was occupied by the Archbishop and Mrs. Thomson, the Lord Mayor and Lady Mayoress, Lord Feversham, Lord and Lady Teignmouth, Lord Houghton, Lord and Lady Herries, Lord and Lady Muncaster, Sir J. H. Lowther, Bart., Sir G. and Lady Julia Wombwell, Sir G. and Lady Denys, Sir W. and Miss Worsley, J. Lowther, Esq., M.P., C. Sykes, Esq., M.P., Col. Akroyd, M.P., Lady Georgiana Milner, L. Thompson, Esq. and Lady Mary Thompson, the Ven. Archdeacon Creyke, the Ven. Archdeacon Long, Colonel Jenyns (18th Hussars), Mr. Hindmarch, Q.C. (the Recorder of York), the Sheriff (T. Sanderson, Esq.), the Rev. G. Rowe (Principal of the Training School), Mr. Alderman Richardson, Mr. Ald. Wood, Mr. Ald. Wade, Mr. Ald. Weatherley, Mr. Ald. Close, Mr. Ald. Hill, Mr. Alderman Hargrove, and Mr. Ald. Colburn.

The Lord Mayor and Corporation and others who had formed part of the procession entered the building between two and three o'clock, when a grand voluntary was played

on the organ. The proceedings were commenced with the singing of the 100th Psalm, after which

The Lord Mayor said.—A report or address has been placed in my hands which contains an excellent epitome of the history and objects of this undertaking, and which, as president, I am expected to read. As, however, it is already in print, and if not yet, will soon be in circulation, I hope I shall have permission to consider it as read—(hear, hear)—and may form a part of the proceedings of this day. (Applause.) There is one omission which is due to the modesty of the gentleman who framed this document, and I venture to submit that a paragraph should be inserted to make up for that omission, recognising the invaluable services of Mr. Pumphrey and the other honorary secretaries. (Applause.) My Lord Archbishop, my words of introduction shall be as brief as possible. This undertaking was first contemplated only a few months ago, and two circumstances threatened it with early

extinction, viz., the question of site and a large preparatory outlay, but, like an infant Hercules while in its cradle, it strangled those two difficulties, and it appears before us to-day in its present dimensions and development. (Applause.) I trust that the blessing of the Most High, which will shortly be invoked, will be graciously vouchsafed, and that the results will, in every aspect, amply repay the generosity of the contributors, and the incessant labours of the various committees. (Hear, hear.) The most happy incident in the history of this enterprise was that the Executive Committee—who were not as harmonious on all points as on this—were most unanimous in obtaining the inaugural aid of the Lord Archbishop of York—(applause)—and I have the utmost pleasure in asking his lordship now to open this Fine Art and Industrial Exhibition.

The report alluded to by the Lord Mayor is as follows:—

“In presenting a report of our proceedings, we (the Executive Committee of The Yorkshire Fine Art and Industrial Exhibition) desire to record our grateful appreciation of the manner in which we have been supported by all classes of our fellow-countrymen.

“The first proposal for undertaking an Exhibition of Art and Industry in this city was made in November, 1865, at a meeting of the citizens, held in the Guildhall, and presided over by the Lord Mayor, and was received with such favour, that, in the course of a few days, upwards of £6,000 was subscribed in York to meet any loss that might result in the carrying out of the scheme.

“The plan, as first proposed, did not contemplate anything so extensive as the Exhibition we are met to inaugurate. For a considerable time great uncertainty prevailed as to where the Exhibition should be located, and it was not till the 17th of March that the building in which we are assembled was begun. The favourable character of the early spring enabled the contractors to push on their work; and it was so far advanced that the Flower Show of the Yorkshire Gala was held in it on the 13th and 14th of June, less than three months from the time of its commencement. Since that period we have been unceasingly employed in completing its internal and external arrangements. In reviewing this part of the work, it is very satisfactory to be able to state that no accident, involving the loss of life or limb, has happened to any person employed upon the building.

“After the question of site was settled, time did not allow for any public competition as regards the design and plans for the building, but Messrs. J. B. and W. Atkinson and Mr. E. Taylor were appointed architects, and authorised to prepare the needful plans and specifications; and, whether we



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consider the firmness of its construction, the elegance of its proportions, its external appearance, or its internal fitness, the building reflects the greatest credit on these gentlemen. The cost of the erection, including the decorations, has been about £4,000. It comprises, in addition to this magnificent hall, two spacious picture galleries, an annexe specially arranged for the exhibition of carriages and machinery, together with a lecture room, refreshment rooms, &c. With the exception of the building erected for the Art Treasures Exhibition in Manchester, this is the first occasion in which a provincial exhibition of this character has been held in a building specially provided for it, and it remains to be seen how far we have been justified in incurring such heavy responsibilities.

"In the progress of our labours we have had to contend with many difficulties; and of these, the one that affected our progress most adversely, was that for a long time we could not impress on the public at large the scale on which we were proceeding and the importance of our undertaking, and as a consequence, for some time after the announcement of our plans and the issue of our programme, applications for space came in but slowly, and there seemed some doubt whether we should obtain a sufficient supply of articles of interest to fill our building and attract visitors. To remedy this we made considerable use of the Press as the means of diffusing information, and in this department we have received very great and disinterested assistance from the York Press; the publication of a lithographic view of the proposed building also tended greatly to arouse the public to the true character of our undertaking. From that time we have had no difficulty on the score of applications for space; our difficulty has rather been to select from the treasures lavishly offered to us.

"It would be invidious, in a report like this, to mention the names of contributors. We include in that list names dear to all Yorkshiremen, honoured wherever art or commerce are known, who have contributed from their princely stores, and we include the names of many who have contributed to our collection the single picture, or the single article, that has been the very jewel of their home—the something that was peculiarly their own, and yet lent cheerfully to help to swell our role, and to give interest and life and heart to our Exhibition. We tender our thanks to them all: we thank them for their contributions, and we thank them for their generous sympathy, and we trust that they will find some compensation for the sacrifices they have made in the knowledge that they have helped to spread a feast which tens of thousands will enjoy, which will tend to diffuse among our people a taste for the good and the beautiful, and provide recreation the recollection of which shall awaken none but pleasant memories.

"As an undertaking designed for the public benefit, we have received most valuable assistance from the Corporation of the city of York, from the committee of the York Asylum, from the directors of the York Waterworks, and from the various Railway Companies; and in the very early stages of our proceedings the committee of the York School of Art lent us their support and countenance, enabling us to place the project before the public in a favourable light. There has also occurred during the progress of the affair an incident that we cannot pass over, and it is one to which we refer with feelings of peculiar pleasure. One of the conditions on which the guarantee fund was subscribed to, was that no call should be made on any subscriber except in case of actual loss, and then only in proportion to the amount subscribed; but it was found (owing to the difficulty of obtaining workmen, and

other circumstances) that it was needful that some considerable sum of money should be forthcoming to meet expenses that must be incurred before there was anything received with which to defray them. Under these circumstances, it was resolved at a meeting of the subscribers to the guarantee fund that two-fifths of the sum subscribed should be advanced by way of loan, and we feel proud to be able to say that with very trifling exceptions this was most readily met, and we were put in a position to carry on the undertaking, upwards of £2,000 being placed to the credit of the committee.

"Thus encouraged, and our hands thus strengthened, we have laboured unitedly and heartily in the work, and now beg leave to commend it to the favourable criticism of the public. We are well aware that it has many defects—that it is not so complete in all its details as we hope that a few days more will make it; but whatever faults may be found in it, it has been our wish and endeavour to make it worthy of this great county and of this our ancient and dearly loved city."

The ARCHBISHOP.—We will now invoke the Divine blessing on the business on which we are engaged. His Grace then read the following prayer:—

"Almighty God, creator and ruler of the world, from whom alone all our gifts of strength and skill and knowledge proceed, we desire thankfully to dedicate to Thee this collection of the fruits of our industry, and to give Thee the glory of them. Thy wisdom is in all things, and the skill of the workman, and the cunning of the inventor come out of the treasure-house of Thy gifts, which is ever open for Thy thankless creatures. May we never forget Thy goodness; may we not be puffed up with a selfish conceit of our own skill and success, so that we lose sight of Thee, the author and giver and ruler of all. May we never be so engrossed in material works as to forget that Thou art a spirit whom we must serve with our spirits. May we remember that the same will which appointed the stars their courses and bound with laws the earth and all that it contains, commanded us to turn from sin and serve Thee, and to flee from the wrath to come. "Lord, we will not sin, knowing that we are counted Thine." Won by Thy goodness to us, we will forsake those sins which have kept us far from Thee, and will accept the forgiveness offered us through the precious death of Christ. Bless our beloved Queen. Watch over our country, and continue to us the blessings of peace. Have pity upon all suffering people—upon those who, from age or sickness, are unable to earn their bread. Quicken those among us who, from ignorance or self-love or blindness of heart, are dead to Thee with the blessing of Thy Holy Spirit. May we be known among the nations of the world, not as a mere skilful and enterprising race, but rather as a nation full of the fear of God. May all countries know Thy goodness. Remove, if it seem good to Thee, the plague that has just visited our coasts. Deliver Europe from the desolations of war. We thank Thee, O God, for all Thy goodness to us. We bless Thee that Thou favourest our industry, and hast given to every class so much prosperity and comfort. We bless Thee for much goodness to every one of us. Thine, O Lord, we are; from Thee come all the good things which we enjoy. Fill our hearts with devotion to Thee, most bountiful and loving Father. Accept us, our spirits, souls, and bodies, and make us Thine in all things, that Thou, and Thy blessed Son, and Thy Spirit of Truth and Love, may live and abide with us and in us, and consecrate us wholly to Thee, in our callings here, and to praise Thee in Heaven hereafter, through Jesus Christ our Lord."

Then followed the anthem, "Achieved is the glorious work."

His Grace the ARCHBISHOP then said:—My Lord Mayor, my lords, ladies, and gentlemen: I accept with great readiness the invitation which you, my Lord Mayor, have given to me to occupy for this one day, your throne in this building. I think it is too often the case that when a number of people have devoted much time and labour to an object of this kind, they bring forward some one who has not shared that labour, and give him the chief part of the glory of its completion. But it is not in this sense that I occupy the chair to-day; it is rather to congratulate you, my Lord Mayor, and the secretaries, and the committee, and this great assembly upon the worthy completion of a most excellent undertaking. And I hope, my lord, that after I have vacated this throne, you may occupy it for many months to come in perfect peace, with a faithful administration, with very small opposition, with a complete immunity from war, and with an overflowing exchequer. (Cheers.) I regard my presence here to-day as one more token of that goodwill which always seems to have prevailed between the civil and ecclesiastical authorities of this city, and I trust that it may long continue to prevail. One cause of disappointment no doubt is present to the minds of many. I believe it was originally hoped the presence of a son of the Royal House might have graced this day, and added one more to the excitements which this good city is destined to go through during the present summer. But let us take comfort; because I believe before many weeks are over, and after this exhibition shall have got into perfect working order, we shall be honoured with the presence of the heir-apparent to the throne of these realms, and a sweet and benign face—as sweet as any that will smile on us presently from the canvasses—will smile on us in this building, and gladden the hearts and minds of the contributors, and of every one concerned. (Cheers.) To make a confession, I must own that when I first heard that York was going to undertake an Exhibition of Art and Industry, there did for a moment float across my mind a kind of misgiving. York is rich in historical associations, but it has put forward no claims, as far as I know, to being one of the great centres of industry of this kingdom. I cast about in my mind to think what it was that York was famous for in the industrial section, and I remembered that it was always famous for telescopes; I happened to know that it was famous for combs; and

there is also, I believe, a most flourishing manufactory of sugar-plums. (Cheers and laughter.) But, as to the telescopes, only one person can look through a telescope at one time, and the two thousand people who are here present would make nothing even of the largest exhibition of the most excellent telescopes. Combs don't seem to admit of much variety, and I think the proper way to deal with sugar-plums is to empanel a jury of children who shall impartially decide upon their merits. But if I ever had such a doubt it disappeared entirely from my mind yesterday. I entered this building because, having on my mind a profound impression of an impending speech, I thought it desirable to see—orators don't always condescend to take that trouble—what I was going to talk about. I entered this building and my feeling was one of great surprise; but in order to do justice to this excellent place, let us remember that York has, and has long had, a flourishing school of design, which I believe is doing much good in respect to the arts of design. And besides that, there are scattered over this county great homes of wealthy proprietors who have collected for their own delectation



the finest works of art, and who have now come forward with a noble and generous readiness which, I think, we ought all to acknowledge, and have placed them here at the disposal of the million, so that whereas they gladdened units and tens before, now they will be for some months to come the delight of thousands. (Cheers.) I think it will be a pleasant reflection to us, that through this beneficence the ploughman of the Wolds will see the corn-fields of Linnell, bathed in their luminous light; and the worn workmen of Middlesbro' and Sheffield will be able to admire the patrician graces of Gainsborough's and Romney's beauties. In one word, to close this part of the subject, I believe that when these proceedings are closed, and the thousands that now listen to me are able to circulate through the building and see what it contains, they will pass one unanimous vote in their own minds that this is a collection worthy of York, worthy of all the pains that have been bestowed upon it; and let me also say, in justice to the builder, they will add that the casket is worthy of the treasure. (Cheers.) We are engaged to-day in opening this exhibition as a matter of pure pleasure and delight. I cannot help contrasting for a single moment the condition of the nations of central Europe at the same time. Here we are gathered together—and we may well be thankful that it is so—in an employment of peace. Think what war is! Now look around this building, and remember that it is no more than a storehouse of the labour of man. Look into any one of these cases, and you will see that the raw material is as nothing, but it is as it were the crystallised and fixed labour of man that gives their value to these elegant and useful productions. Well, then, it has been calculated that no less than five hundred millions of pounds' worth of human labour is withdrawn from the common stock every year by the mere maintenance of standing armies. That is nothing, however, compared to what takes place in time of war. Here are hundreds and thousands of happy faces gathered together, and thousands will follow them and look upon these beautiful things. Contrast the masses here with the masses that are gathered together for another purpose in Germany. Think of the faces not smiling and unoccupied, but turned up—dead faces, ghastly, stiffened in death, mutely accusing those who have brought them to this condition in a selfish and useless war. (Hear, hear.) I hope that no glory of success, no vision of military renown, will obscure our moral sense, and make us have any doubt that a causeless war is one of the greatest crime that can occur upon this earth. (Cheers.) The working man—who is not here to-day, but of whom we hear a great deal—has quick political sympathies, and those often tend or may tend to a warlike issue, and I am glad of this Exhibition, because I regard it as a school of peace. Let men see before them what peace is, and what the productions of peace are; let them try to realise, and let us teach them, that war means a suspension of industry in the first place; means a destruction of the precious products of industry in the second place, and means also the waste and destruction of those more precious lives that are industry itself. (Cheers.) Let us turn for a moment to what is supposed, and truly supposed, to be the great characteristic of this generation—that which distinguishes us from generations gone by—our great mechanical success. I don't know whether we have perfectly realised how entirely mechanical success on the grand scale is the boast of this generation. The fact that we are able to fashion iron into tools, or rather, I ought to say, into tool-making tools, enables us to conquer every mechanical problem with a facility that has belonged to no other generation in past times. Our fathers could

neither match us in strength nor yet in precision. No one dreamt half-a-century since of working huge masses of wrought iron until the steam-hammer was introduced. That one instrument, which was at first so laughed at that its inventor actually put it aside, has given to our mechanics a giant's arm and force. Then, in the second place, the notion of taking the tool out of the hand of man, and fixing it into an iron hand which should move at the bidding of wheels and screws, so as to secure perfect uniformity of action, gave us the precision that we required; and planing, and turning, and slotting, and screw-cutting, drilling, and rivetting are now independent of the workman's negligence and the workman's whim; and every one of these operations can be repeated at pleasure, without the error of a thousandth part of an inch. This command of large masses, and this perfect precision, are the secrets of our mechanical success. They enable us to make the largest tools, out of which come railway engines, armour plates, and bridges that span great rivers with hardly a pier to support them. I do not wonder that with such powers our heads should be a little turned, and that the hard and limited principles of mechanics should begin to find their counterpart in philosophy and in literature, aye, and even in religion. A distaste for what does not produce instant tangible fruit, a dislike of all that is vague and indefinite, a desire to leave quite on one side all things that have been subject to doubt or discussion—these are the obvious consequences. A school that calls itself "positive" will have nothing to do but with facts that can be observed by the senses. But it has pleased God, who made all things well, to clothe with an unspeakable charm for us the world of feeling and of fancy, and to quicken in us an imperishable interest in the spiritual world in which so much must remain for a while dark and obscure; and I know no more obvious antidote, though I admit it is not the completest, to the conceit of the mechanical and scientific school, than to diffuse amongst the working-classes some little feeling for art. Art does not supply the highest motive, does not quicken the conscience to its noblest springs, yet it takes us a little way. It is a perpetual witness to the facts of mind and of spirit; it is a perpetual protest against a mechanical theory of ourselves, of our earthly homes, and of our destiny. What is it that charms us in a face upon the canvas of Reynolds? It is not that a human countenance has been mapped as with a pantograph, with all the tints and lines produced exactly. Rather is it that the best expression of which the face in its best moments was capable has been preserved to us, even enhanced for us, and yet the mere tints and outlines have been faithfully preserved. The painter with his sympathetic skill renders a beloved face in the way in which we have been striving to see it; he finds underneath the surface the rich gold which we have seen at rare intervals crop up. It is so with pictures of historic events; it is so with pictures of the facts of everyday life; it is so even with the representations of the face of nature itself. The actors of history move on the canvas with a heroic tread and with meaning in their eyes. Even the very landscape, which seems incapable of being heightened by feeling or passion, receives its interpretation; and the golden sunset in the yellow corn saddens us with its fleeting light; or the great expanse of fertile plain, gathering from God's wide arch its sun and dew, calms our troubled spirit with its peace; or the Alpine rocks with their silence and their eternal snow, reduce us, not without reluctance as we gaze, to our proper littleness in the universal scale. (Cheers.) Art by itself



does not inform man nor instruct the heart ; and yet there are upon these walls many works which would be a proper corrective to a hard, material, mechanical view of the world. But the speech of art is soft, and we may miss its meaning. I would have working people enticed here again and again, that the painters' meaning, which will not take them by storm, may be transfused into them by degrees, that they may add to those conceptions of force and excellence which they learn in their trade conceptions of grace and beauty, of heroic endurance and endeavour, and may admit that the world's horizon is rather larger than they thought. (Cheers.) These gatherings which have for their object mainly the raising of the industrious class, have acquired of late a melancholy interest. A public man, one of our most brilliant orators and statesmen, some time ago pronounced the opinion that our industry depended on our fuel, that in a very short time the fuel itself would be consumed, and that then our industry must collapse ; so that the working men of this country stand upon a pedestal of coal, and unfortunately the pedestal is on fire. That statesman assigned ninety years as the extreme limit for the duration of our coal ; and I almost feel that this has imparted a funereal interest to an industrial exhibition, because as time goes on we will count one by one the number of years during which it shall remain possible to have an industrial exhibition at all, and the gloom will deepen even more and more, until the last coal shall have been placed upon the last furnace amid the tottering ruins of a Halifax or a Leeds. (Cheers and laughter.) Facts are stubborn things, and I always find them so until they are knocked about by other facts, and then they cease to be stubborn. An ingenious friend of mine has pointed out that in this calculation which assumes an increase by geometrical progression of our industry and our consequent consumption of fuel, it supposes, amongst other things, that the consumption of house coal shall have increased at the same rate as all other coal, because of course fuel is treated as one thing. But then you will observe that there may be a question whether the population will have amounted in ninety years to a sufficient height to have consumed the proper amount of fuel which this calculation requires, and the fact is the calculation assumes that the population of this kingdom in ninety years, instead of amounting, as it ought to do at our present rate, to about one hundred and thirty millions, will be five hundred millions, which makes a considerable difference, and enables us once more to smile when we look around this Industrial Exhibition. And the same calculation being applied to the coal used on our railroads, it comes out that the railroads now in existence will have been increased and multiplied until the whole map of England will have been covered with one thick reticulation of railroads. Well, be it so. But supposing that to have happened, may we not also assume that the wealth of England will have enormously increased ? " Oh, but," says this brilliant orator, " during the interval we ought to be paying off the national debt ; " and that is the moral which he draws from this threatened collapse of our industry. I have not the slightest intention of proposing to this meeting to take any steps to pay off the National Debt, which we never contracted, and which is very likely to descend to our children, and they may think themselves fortunate if it descends in no exaggerated form. But I think it will be observed that, supposing the wealth of the country to have increased, and the National Debt to have stood still for ninety years, that then it will be an extremely easy matter for that man before he puts the last coal in the last furnace, to make a

general proposition, "Come, let us put our hands into our pockets and wipe it off altogether;" because, you will remember, that a national debt of some 900 millions to be borne by a prosperous people of five hundred millions is a very different thing to the same debt borne by a population of some thirty millions. I only mention this thing

because people thinking just now of industrial questions may have had it before their minds. But there is no doubt a truth in it. We have been blessed before all the nations of the world; we have had our industry blessed and prospered until we are at this moment confessedly at the very head in these matters of all the nations of the earth; and it is because we employ ourselves successfully in these industrial pursuits that our minds are fully occupied, and so we are at the same time peaceful and contented citizens and prosperous manufacturers and traders. Well, there will come a time when no doubt that prosperity cannot go on increasing; when we will see our industry, instead of rising year by year to a greater height, like some beautiful fountain when it is first turned on, sinking inch by inch, until at last it may trickle away to only a little rill, and no longer be the bounteous display it once was. What is the moral we should draw from that? The impression I derive from it is that we have got in these noble industrial classes what we have been talking about—a great and precious trust; and it appears that very soon that page of history on which their achievements are written down will be made up, will be finished, will be turned over. I want that we should ask ourselves seriously whether we have done our part with respect to this great trust; whether, in short, the condition of the lower classes of the population in this country is what it ought to be; is what we would make it; is what we all vehemently desire it should be? I confess I believe that we should be obliged to answer these questions in the negative. I believe that when we consider the matter of education, we cannot say that we are at all sure that every boy and girl trained in the humbler walks of life is taught the rudiments of education so as to have even the commonest amount of resources against idleness, and against bad practices. It is not so. It is the fact that the Government grant for education is at this moment taken advantage of by only about half the number of parishes in the country, and I think that this fact alone, seeing that the money is lying there for those who will take it, shows the great slowness in the matter of education, and is something of which we cannot think entirely without shame. Then again, with regard to matters of this sort, I think we have done our part worthily in York. This place I take it, will be made by the committee accessible in point of expense to every class in the community. I hope and trust that it is so. I should not have the pleasure I now have in opening it were it not so. But is this the case everywhere? Is there everywhere that kind of resource which you would wish a man who receives from his trade, you must remember, a great deal of education? Is there the kind of thing that you expect to interest him? Do you not, in fact, drive him, inch by inch, backwards from the want of a better employment, until he falls from the threshold of the gin-shop, and wallows there and remains. My own attention lately has been very much turned to what becomes of the labouring man when his strength breaks down, and you may depend upon it that there is something radically wrong there. I am not speaking of York in particular at all; I only speak of what I know, and I say that very often the strong man breaks down with an illness which if it happened to

one of us, would be a temporary illness; but because of his being badly housed and badly treated throughout, placed with others when rest is impossible, physicked by a man who cannot read the very labels on the bottles—I am speaking of facts—physicked, too, from an unwashed gallipot that has contained half the *Pharmacopeia*, before you break the man down and make him what he never ought to have been, a mere invalid and dependant on society, which he never asked to be or wished to be, I say that that is a case in which the rich have not done their duty to the poor. May I say one word as a minister of the gospel as to the religious teaching of these masses. It is very common to hear that the working classes have peculiar errors that infect them. I hardly believe it; I don't believe it. I believe myself that the heart of man all through is pretty much the same. I believe that, as a heart, it is a hard heart to reach, albiet it may happen to be hard in different parts and different sides; but I believe, and my opinion will be confirmed by all ministers of religion who hear me, that there is a power in religious teaching to reach those hearts to whatever class they belong. I know and I grieve over what all must deplore, that, taking advantage of this half education which we have done much to produce, people go and tell these working men that they are like the beasts that perish, bid them bound their hopes by what they see here, and not look for anything beyond the grave. I deny altogether that this is a belief to which these men who hear it cling. I deny that there is anything peculiar about them which would make them part easily with the hope of immortality. I believe, on the contrary, that the real reason that they do not believe, if it be true that they do not believe, is that they have not been taught, that they have not been properly reached; and it ought to be our business to do more in that direction. The hope of immortality is surely dear to them. They suffer; these men have a great deal to bear. They have sickness to bear; sometimes sickness from their own errors. Be it so. The sufferings of man are not like the sufferings of a beast. They are made perpetual by memory, they are foreseen by reason and calculation; and they tend, if not met by some consolation, to wither and destroy in despair. I say it is peculiarly to those we ought to go and hold out the hope of immortality, and cherish it in them by all means. It is the proper and appropriate consolation for all suffering. It is that which makes the gospel what it is. We go to those who suffer and are in error, and lift up their thoughts to a better world; in the darkness of this, we detect for them a ray piercing the gloom that comes out of the Eternal. (Applause.) My task is now done. I believe, in opening this Exhibition, that the city of York has not attempted to gratify a petty vanity; that it has not attempted to foster trade; but that it has, in the exercise of a large and noble public spirit, done something which will bring all classes together, which will show men of every class the beauty of the work of man; and I hope and trust that it may have a higher use still, that it may bind society together in stronger bonds of love; nay, that it may in some cases induce them to look higher up and to think of what is the cause of all the good which men do unto each other, even unto the great first cause of all things Himself. (Applause.)

Lord FEYERSHAM said the duty had somewhat unexpectedly devolved upon him to move the first resolution. It was one, however, he was convinced they would receive with the warmest cordiality, and most unqualified unanimity. It was in the following words—"That the thanks of the present company are due, and are hereby offered to



all and every class who have contributed to bring together this magnificent collection of works of art and productions of industrial skill." The thanks of this great meeting, to all those who had taken a part in promoting this vast undertaking, he was confident they would unanimously agree to give. If indeed any proof were wanting of their deserving their most cordial thanks, and if they wished to be shown any proof of it, they had only to look round and observe the magnificent assemblage they had the honour of meeting there that day. It had occurred to him that it was impossible to be present and to contemplate these successive exhibitions without recollecting the great and important part which an illustrious individual now no more took in the first Great Exhibition which was held in London in the year 1851. (Applause.) It was to the great talent, able superintendence, and unremitting attention of his Royal Highness the Prince Consort that that Exhibition was carried out to so successful an issue. It had been most truly said of the Prince Consort that by his great sagacity, patriotism, and regard for the best interests (and he might say for the love) of England, that he had left a mark upon his country as regarded its best interests, which the future historian could not fail to record, and which no lapse of time would ever obliterate. (Hear, hear.) They doubtless in that great building would have a collection of the industry of the British nation in all its various branches. There was also a most admirable collection of the fine arts, ancient and modern. There was the development of the great and important benefits arising from practical science, and also the advantages of increased civilization of the present day. He (Lord Feversham) most sincerely hoped that the great labours and the constant attention which, for some months past, had been bestowed upon the preparations for this great gathering would be amply repaid to those who had taken a prominent part in it, by having the gratification, before it shall be closed, of witnessing its most cordial, signal, and triumphant success. (Applause.)

LORD HERRIES very briefly seconded the motion, observing that they owed their thanks not only to those who had sent their treasures to adorn this Exhibition, but also to the poor artisan and others who had poured forth their treasures of handicraft and industry. They were much indebted to those who had promoted this Exhibition, which would bring together people of various opinions, and tend to the benefit and amusement of their fellow countrymen. (Applause.)

The motion was then put and carried by acclamation.

LORD HOUGHTON said he had accepted with gratification the proposal to leave for awhile the Parliament of his country to attend this local Parliament of Industry and Art, for this, too, had its vocation—this, too, had its importance for the welfare of his country. This was not the first Exhibition of this kind in Yorkshire. He had the gratification last year to preside over an analogous Exhibition at Wakefield, of a less important, less ostentatious character—humble in its origin, and humble in its ends, but which nevertheless, he believed, satisfied the amusement—the intelligent amusement—of something more than 200,000 people, and left a very handsome sum of money in the hands of its promoters. (Applause.) Now instead of that humble building here, they had this magnificent edifice. Here they had contributions of art from the main collections of this great county—here they had as far as he even now could see, a most varied description of works of industry, not only from their own county but from different portions of England. He therefore would augur for them a similar success to that at Wakefield, and he was especially glad of

it as regarded this city of York, because he had seen of late years occasionally a disposition to depreciate the quiet metropolis of their great county—(applause)—to ravish from it those public honours and ancestral celebrations for which it was distinguished, and although his love and sympathy were with the industrious people of this great county, he had never for a moment wavered in his opinion that it was good for all of them to keep up the name of York—(applause)—and in his place in Parliament he resisted to the utmost the taking away from them that judicial centrality which, he believed, was most useful for all portions of the county. (Applause.) He was therefore glad that it should not be said that York was declining in its industrial interests, for in truth their industrial interests, like those of the rest of their county, were increasing every day. Their great railway plant was becoming an institution in the county. They were every day collecting round this old city of theirs some industrious artisans, and he believed this city might represent what every town in this county should, if it could represent, the dignity of the past and the progress of the future. (Applause.) Some there were who regretted that their quiet streets were somewhat narrow. Some might regret that within their old walls there was contained as it were a limited population, but he believed that it was good for all of them, at the same time that they were pursuing their active industrial interests and looking to the future, to dwell under the shadow of their great Cathedral, and look back to the past, thus combining the powers of the one with the beauties of the other. (Applause.) The Archbishop had said that the time might come—he had even hinted that the time was approaching, when the industry of the country might decline. He (Lord Houghton) had never fallen into any of those despairing views, be-

cause he believed the English population had a fine art of adapting itself to circumstances which would enable it to flourish with the new world as it had flourished with the old. (Applause.) It was possibly true that they had attained the zenith of their national grandeur, that was to say comparative zenith, as compared with other nations. But why was that so? It was not that we had come down, but that the rest of the world were growing up to us; it was because the principles we had taught the world were becoming universally known and acted upon; it was because our institutions were expanding in other lands; it was because the spread of literature, industry, and freedom, which we have venerated for centuries, were now becoming the social life of the rest of the States of Europe. (Applause.) It was because the rest of the world were growing that we were becoming comparatively less; but he did not know they had any regrets on that score, if it pleased Providence to endow others with the blessings it had endowed themselves. These Exhibitions were useful not only to them but to the world. Great was the ingenuity of mankind; how variously applicable, and how infinite in their development. He knew it might be said they were tending too much to material progress, because they were thinking of nothing else but the advantages of their material life. He would answer that these very exhibitions, in their combinations of art with industry, were in themselves a denial of that statement. Let them look at the different fabrics, and at the various productions about them. They would see not only the fine arts but the industrial arts, and they would see what produces those great things, those curious and interesting things. It was not the material power of the hand of man alone, but the power of the brain, the power of the heart, and he would say the poetry of man.



These various forms had grown out of the competition not only of the works of nature but the beautiful arts of design with which the imaginative powers of mankind have been favoured. (Applause.) As to what had fallen from the Archbishop on the relation of such an exhibition to the character of working people, Lord Houghton stated that he was not going to give what had been heard in Parliament during the year, viz., a dissertation on the working man, for the working man of England was quite strong enough to stand even all the definitions made about him, and all the political conclusions people had been glad enough to draw of him, and that was saying a great deal. The working man of England really was an Englishman just like one of them, placed in the common circumstances of mankind in which a man has to get a living out of his own head and heart. He had heard it said that these institutions were injurious to this class of persons, because they tended to make him think so much of exhibition, of competition, and of all those things which deprive a man of the habit of quiet industry which was the best thing they could pursue in life. If these Exhibitions did become so entirely absorbing as that, no doubt they would have some injurious tendency, but he (Lord Houghton) could see no danger whatever on that score. In this country with the hard pressure of daily labour on the masses of people, they would never have a redundancy of intellectual amusement. A man to live and keep his place in society must go on with occasional industry, and if he has an occasional gratification, and an occasional enlightened amusement in such an exhibition as that, he would never believe that they thereby would do him any injury whatever. The life of most of our people was essentially an austere, self-denying life; it was a life from which, if that austerity and that industry departed, the man himself would soon fall away altogether into those vices which brought with them their immediate punishment; he lost himself, he lost his family, he lost his being altogether. It was a hard condition of pressure the life of an English artizan, and, therefore, if it was possible to substitute for more exciting amusements into which he was led, innocent and elevating amusements such as these exhibitions afforded, he would be saved from a great deal of vice and a great deal of dissipation. Lord Houghton urged employers of labour, whether on a large or small scale, to do all they could to make this Exhibition, and such exhibitions, advantageous to and agreeable to a large body of working men. It was by these means that the Exhibition at Wakefield was so eminently successful, and it was by those means that they would make this Exhibition successful too. Let them not believe that working men would be led away by it. They knew too well that these occasional exhibitions had very little to do with the development of the industry of the country. The industry came primarily out of the activity, self-devotion, and the temperance of the working classes. It came, too, from the solitary thinker, who, in his own lonely chamber, produced the germ of those works of art which flourish and increase till they become the material of such an Exhibition as this. He alluded to the possibility of some child wandering through these galleries being struck with wonder at something he might see, and be the means of producing something unknown in the designs of mechanism and art. Regarding this Exhibition not only as a means of intellectual amusement but as a popular means of developing popular education, which must be the future germ of the prosperity of this country, he would leave it in their hands, thanking them for doing him the honour of allowing him to move such a resolution as the one he held in his hand, and which was as follows:—

"That this assembly recognizes in undertakings like the Yorkshire Fine Art and Industrial Exhibition an agency of great value and importance in elevating the tastes of the people, and in giving an impetus and direction to commerce, and desire to express a hope that the efforts of those who have projected, and so far carried to a successful issue the present work, may be crowned with most abundant success." (Applause.)

Col. AKROYD, M.P., seconded the motion, remarking that it enunciated two points, one of which was that the object of the institution was to raise and elevate the tastes of the people. As a proof of this he referred to the great improvement which had taken place in the engravings and pictures hung round the walls of the houses of the industrious classes as compared to what they were formerly, those classes not being content with those miserable substitutes for pictures which they had in former days. There were many reasons why Yorkshire should take a prominent place in art exhibition, as there was no place which possessed so many art treasures as Yorkshire. At the Exhibition at Manchester Yorkshiremen exhibited the very best and finest paintings. With respect to the possible failure of coal which had been alluded to, he said he did not believe there was any limit to the ingenuity and invention of man. Nature had other sources of power besides that of steam. They had galvanism, and they had decomposition of water, and he ventured to say that when the coal fields were exhausted other sources of motive power would be found to replace them. He offered his best wishes for the success of the Exhibition. (Applause.)

The motion was carried unanimously.

Mr. LOWTHER, M.P., said it was with very great pleasure that he found the third resolution consigned to him. It was a task which on this occasion was eminently an easy one. The resolution it was now his privilege to offer for their acceptance was "That the grateful thanks of this assembly be presented to his Grace the Archbishop of York for his eloquent and impressive opening address." (Applause.) Amongst those who had so lately heard the able, and, he might say, feeling address which had just been delivered by his Grace, it would be needless for him to attempt to add one single word. He would, however, say that amongst the many pleasing recollections which those then present would carry home with them that day, was one which would never be effaced from their memories, and that was the eloquent address with which this building had been opened. (Applause.) This was indeed a proud day for York, and as such would ever figure in its annals. They had assembled there in their midst specimens of art, manufacture, and science. They had drawn into the midst of the city, and the capital of the county, those who had contributed, by their skill and energy, to the success of their present undertaking, and while it was thus a source of great gratification to find so many from afar come to share with them those privileges, they might, he trusted, be permitted to indulge in the proud reflection that this city, and their own county, had not been behind in the task. The production and the development of the fine arts and of manufacture was a design in which the greatest community might justly feel a pride, and it was one, he thought, which the city and county had worthily fulfilled. (App.) Mr. Lowther then expressed his regret that his honourable colleague, Mr. Leeman, had been prevented by his Parliamentary duties from being present on that occasion, and concluded by observing that all present would agree with what he now said, that of all the friends which this city and county had been fortunate enough to obtain during the past few years, they had no surer friend, and one to

whom they could more earnestly look, than his Grace the Archbishop of York. (Applause.)

The Ven. Archdeacon CREYKE seconded the motion in complimentary terms, in which he alluded to the eloquence and abilities of his Grace.

The motion was carried by acclamation, and the ARCHBISHOP returned thanks, remarking that he was deeply grateful for the kind reception which had been accorded him. He could not say he was surprised at it, because it was only one of a series of kindnesses he had had to acknowledge on the part of this good city. It only remained for him, at the close of this auspicious day, which had not been marred by any accident nor by any word that could give offence in any way, to declare this beautiful building now opened. (Cheers.)

The Hallelujah Chorus was then sung as well as the National Anthem, after which the ARCHBISHOP concluded the interesting ceremony by pronouncing the blessing.

At the conclusion of the ceremony, and whilst Mr. Rea executed several pieces of music upon the organ, for which he was rewarded with the applause of persons who were attentive listeners, a large number of those who had been present during the ceremony took their departure, deferring their inspection of the attractions of the place until a future day, whilst others promenaded the aisles and galleries and admired the various stalls of articles which were placed before them. The picture galleries were crowded almost up to the time of closing, but soon after six, the building, excepting to the workmen who resumed their duties, was again cleared.

It is perhaps but a matter of justice, before closing a reference to the building, to notice the efforts which have been made towards attaining its completion by the spirited contractors who have had its construction in hand. In the first place Mr. T. F. Wood, of Skeldergate, has elicited the most unqualified satisfaction from the Executive by the prompt and regular manner in which he has placed at the disposal of the builders all the necessary timbers for an active progress with the edifice. A lack of activity in this respect might not have only been a source of delay to the execution of the building, but of some inconvenience to the builders, but when it is known that not a single complaint has been necessary in this respect, the public will perceive how far credit is due to the gentleman we have just mentioned. Not less to be praised is the assiduous labour and energy which has been exercised by Messrs. Shaw and Young and Mr. Simpson, the builders, whose task was undertaken when the labour market was in an exceedingly critical position, but who have most ably and spiritedly met all the requirements of the Executive upon them. The decorations had naturally to be commenced after all the rest of the edifice was almost in a state of completion; and as a consequence they were not thoroughly finished on the opening day. A few days, however, will see a perfection in this matter and a beautiful aspect added by Mr. Worthington's art which will make the building either externally or internally one of the most delightfully light and graceful in the kingdom.

As to the contents of the building thus far no reference has been made. With a limited space at command an

attempt to make such reference would necessarily have been invidious. But it is intended in a series of articles week by week as the Exhibition remains open to notice every department, and thus perhaps do more justice to each than could be accomplished in a single number of this journal.



### THE MUSIC OF THE OPENING.

As the procession entered the building and advanced up the transept towards the platform assigned for those taking part in the ceremonies, the boom of the fine organ pealed through the whole edifice its deep, round, full notes, as W. Rea, Esq., Town-Hall organist of Newcastle-upon-Tyne, manipulated upon the clavier and the pedals with his splendid dexterity. The music performed at this time was Handel's "Hail Stone" chorus, and his grand chorus "Long live the King." Having arrived at the platform, and places being assumed, Psalm C. (old version) was sung with immense power and very good effect, for most of the spectators joined with the large choir, and thus made the whole place vocal with the fine melody and rich harmonies of the solid old tune. At this instant a pleasing conflict must have been in operation between the senses of sight and of hearing among the vast crowd that filled the central hall and the galleries; for there were the beautiful structure and its contents to arrest the attention of the eyes, and the solemn music to arrest the ears. The chorus which followed the prayer offered up by the Archbishop was from Haydn's oratorio, "The Creation." This was very well performed, the trio being exceedingly well executed by Miss Helena Walker and Messrs. Moulding and Grice. The whole of the resolutions having been proposed, seconded, and carried, and just preceding the declaration of the opening by the Archbishop, Handel's colossal chorus, the grand "Hallelujah," from the Messiah, was given with a force and spirit that seemed the very essence of praise and thanksgiving. In this and in the other chorus, Dr. Monk, who was conductor, kept his choristers well together, and maintained a good balance of power and general effect. The National Anthem concluded the programme, and then the people spread themselves over the place as they liked—during which time Mr. Rea played on the organ the Grand March from Meyerbeer's opera "Le Phrophete," and the overture to "Guillaume Tell"—Rosini.

It is now our pleasing duty to give a description of the grand organ, which the executive committee has secured for the Exhibition from the organ-manufactory of Messrs. Conacher and Co., of Huddersfield. The upper part of the instrument is without case, and the pipes are wholly exposed; the under part is enclosed in glass, and thus the mechanism is all open to the scrutiny of the spectator. The wood pipes are made of the best seasoned material, and the metal pipes are all of spotted metal. The action seems strong, and is exceedingly easy of management. The bellows is capacious, and from the principle adopted in working, it is easily blown. The construction of the feeders is upon the most approved principles, and there appears no unsteadiness from the blowing action. There are galleries running through the organ which make it roomy and handy for tuning; besides which, the pipes are set well apart, and there is abundance of space for the diffusion of the sounds without objects of interruption presenting themselves—features, by the way, only too frequent in modern organs. All the internal mechanism appears of first-class workmanship, and the material of which it is made seems of the very best quality. The key-boards and pedals are substantial and of beautiful workmanship; the Pneumatic action is applied with superior effect, as the touch is exceedingly light, and the repeater action is as quick as can be desired. The appearance of the instrument is imposing and organ-like, as it should be without a case. For the present, the last and greatest of its qualities yet to be stated is the character of its timbre or tone. Our

standard of judging of this all-important characteristic is somewhat high, having heard some of the best organs in the country. Therefore, for the present, it will suffice to say that some of its stops are very pure in quality; the flue-stops are generally far above the average, and the reed-stops are without any tinge of harshness. On the whole the organ is a great credit to the firm that has produced it, and this opinion is borne out by that of one of the noblest organists of the age, namely, the gentleman who so ably opened it on the occasion. Circumstances may occur to refer to this subject again, as time begins to try, with the tests of work and varied temperaments, both the mechanism and tone of the organ.

The specification of the organ now in the gallery of the Exhibition is as follows:—

GREAT ORGAN, Compass CC to G, 56 Notes.

1. Tenoroon Diapason ..... 16ft. .. Bright burnished and spotted metal.
2. Large open Diapason ..... 8 .. Bright burnished metal.
3. Open Diapason ..... 8 .. Ditto
4. Stopped Diapason ..... 8 .. Wood.
5. Principal ..... 4 .. Bright metal.
6. Harmonic Flute..... 4 .. Ditto
7. Twelfth..... 2½ .. Ditto
8. Fifteenth ..... 2 .. Ditto
9. Sesquialtera, 4 ranks, various .. Ditto
10. Trumpet ..... 8 .. Spotted metal.

SWELL ORGAN, CC to G, 56 Notes.

11. Trumpet ..... 4 .. Ditto
12. Double Diapason ..... 16 .. Wood.
13. Open Diapason ..... 8 .. Bright metal.
14. Stopped Diapason ..... 8 .. Wood.
15. Salicional ..... 8 .. Spotted metal.
16. Gemshorn ..... 4 .. Bright metal.
17. Fifteenth ..... 2 .. Ditto
18. Mixture, three ranks, various .. Ditto
19. Horn ..... 8 .. Spotted metal.
20. Oboe ..... 8 .. Ditto
21. Clarion ..... 8 .. Ditto
22. Tremulant.

CHOIR ORGAN, CC to G, 56 Notes.

23. Lieblich Gedact ..... 16ft. tone .. Wood.
24. Gedact ..... 8 .. Ditto.
25. Dulciana ..... 8 .. Spotted metal.
26. Viol-de-Gamba ..... 8 .. Ditto.
27. Flauto Traverso..... 8 .. Wood.
28. Gemshorn ..... 4 .. Bright metal.
29. Stopped Flute..... 4 .. Spotted metal.
30. Piccolo ..... 2 .. Wood.
31. Clarionet ..... 8 .. Spotted metal.

PEDAL ORGAN, CCC to F, 42 Notes.

32. Double Open Diapason.. 16 .. Wood.
33. Principal ..... 8 .. Metal.
34. Trombone ..... 16 .. Wood.
35. Octave.
36. Swell to Great.
37. Swell to Pedals.
38. Choir to Great.
39. Choir to Pedal.
40. Great to Pedals.

THE REFRESHMENT DEPARTMENTS.

This is not the least important feature of the general plan of the Exhibition, inasmuch as thereby hang the comfort or otherwise of the inner creature of those whose



visit to the place is intended to include a thorough inspection of its attractions. This cannot be accomplished without considerable time, and therefore the advantage of securing refreshment without a departure from the edifice. Than Mr. T. Smith the committee could not have been more happy in their selection of one who will dispense the general refreshment with more spirit or prudence; whilst Mr. Jackson at the confectionery stall possesses all the experience which galas and other similar matters must have put him in possession.

#### DINNER OF THE EXECUTIVE.

After the opening ceremonial a large number of members of the executive committee, and their friends, sat down to dinner at the house of Mr. T. Smith, the White Horse Hotel, Coppergate. The repast was a most excellent one, and elicited the commendation of all who were present. The LORD MAYOR occupied the chair, and Dr. PROCTER the vice-chair. After dinner,

The LORD MAYOR proposed "The Queen," and then said it was pretty certain that within a few days they should be honoured with the presence in that ancient city of the Prince and Princess of Wales. (Hear.) It was a many years since a Prince of Wales honoured York by a visit. He had been favoured with the copy of a work which contained an account of the visit of the last Prince of Wales to York, which was in 1789. George IV. was then Prince of Wales, and he was accompanied by his brother the Duke of York, who were about a week in the neighbourhood. But when they had the honour of a Prince and Princess of Wales—if they ever had that honour—he could not tell. He had no doubt the citizens would show their appreciation of the compliment which was about to be bestowed upon that ancient city, and that their exhibition of loyalty would leave a favourable impression on the minds of their Royal visitors. They would, he doubted not, drink most cordially to the good health of the Prince and Princess of Wales, whose lives he hoped might be long spared, and of whom he trusted their fondest hopes might be realised. (Applause.)

The LORD MAYOR, in reference to the toast of the Archbishop and clergy of York, said he was sure all had felt that day that they had reason to be thankful they had such an Archbishop as they had. (Hear.) The magnificent address which he had delivered was one which, while it did the highest credit to his intellect and his heart, he hoped would have a beneficial influence in every sense of the word, not only on the pecuniary interests of the Exhibition, but on the higher interests of all who heard it. It was a great advantage to have a prelate who took such a lively interest in the affairs of the city; in fact, it was something new, at least in his (the Lord Mayor's) experience, and he therefore hoped that the life of the Archbishop would long be spared. (Hear.) It must be a satisfaction to all that his Grace was yet in the prime and vigour of his age, and he trusted he would long continue to be a blessing to the city and the church of which he was so distinguished an ornament. The clergy of the diocese he believed were not unworthy of their diocesan. "The Archbishop and clergy of the diocese."

The Rev. G. H. HEWISON, in responding, said the address of the Archbishop was distinguished for its tact, eloquence, and ability. For more reasons than one the promoters of the Exhibition had been discreet in the selection of his Grace to perform the opening ceremony, inasmuch as it avoided that collision which might have been the result if a member of the church of less degree had had the honour. He thought the York clergy did not seem to have taken so active a part in the Exhibition as the promoters had a right

to expect. Many of that body were in a position to have assisted them, but they had failed to do so. They were generally ready to assist forward any good cause, but in this he regretted that they seemed to have been backward.

The LORD MAYOR next gave "The Army and Navy, and Volunteers." After passing a high eulogium upon the army and navy, his lordship, in reference to the volunteers, said their existence promoted a feeling of security, and prevented a recurrence of those panics which had passed over the country every now and then. The existence of that force had also increased their influence as a nation in the councils of Europe. He took it as a paramount duty that while they hoped for the best they should prepare for the worst, and the best means for the preservation of that country against harm, he believed, was to be well prepared to meet it. Whilst he hoped that the blessings of peace would long be vouchsafed to this country, he trusted that terrible and as it then seemed impending conflict in front of the walls of Vienna would be averted. (Applause.)

Capt. McCULLOCH (of the York Volunteer Rifles), in responding, said he believed the Volunteers of that city

were now stronger than ever, and possessed more of the confidence of the public.

The LORD MAYOR, in introducing the next toast, said "This is our opening day." That day had passed off so auspiciously that their apprehensions as to their ultimate financial position, he thought, might now be set at rest. He imagined that the carrying out of their undertaking would not only be a great thing for the city, but that it would not be a very expensive affair after all. He had quite expected when they met to tell the citizens and feel the pulse of the guarantors before the Exhibition was commenced, that there would have been an end of the whole business. Certainly the reception the proposal met with raised his fellow-citizens in his estimation, and he left that meeting proud of the old city of York. They must all feel that the city had that day raised itself in the estimation of the county. After complimenting the committee for their energy, he said, to see such a splendid building—such a *tout ensemble*—as they had witnessed that day seemed to him, like Aladdin's wonderful lamp, that it had sprung up in the most astonishing manner and must produce a favourable impression in the county as to the energy of the citizens of York. He trusted the most sanguine anticipations as to the result of the Exhibition would be realised, and that the city which had, he said, seemed to be rather declining, had now turned round, and was going on vigorously in the right direction, proving itself worthy of their high undertaking, and the city's ancient reputation and great prestige. He had great pleasure in proposing "Success to the Yorkshire Fine Art and Industrial Exhibition," with which toast he coupled the name of Mr. Pumphrey, one of the honorary secretaries. (Applause.)

Mr. PUMPHREY, in rising to respond, was loudly cheered. He said he need not say that that had been the proudest day of his life. As he stood on that dais in the Exhibition by the side of the president, he was completely overwhelmed with feelings of gratitude that an undertaking which had been originated by himself and two or three of his friends had met with such a signal blessing. He believed the undertaking had been set on foot with the pure motive of doing good to that city and county. They had had many differences of opinion, but so far as it had gone the working up of the Exhibition had tended to bind them together more closely, and made them appreciate those various qualities with which Providence had blessed them. They had been

given to see in those around them qualities which they did not imagine they had possessed, and while, so far as their work had gone, it had been a great advantage to the city, it had been a great moral advantage to themselves. Their president had referred to the occasion when the subscribers to the guarantee fund had met to decide whether the Exhibition was to exist that year or not. He (Mr. Pumphrey) certainly entered the room on that occasion with a copy of a resolution in his pocket which he was prepared to move, expressing a hope if it dropped then, that at some future time it might be revived. A little life it seemed, however, was left in the patient, who only wanted a stimulus, and now he had become so strong that they hardly knew where he would carry them. The position in which they were now placed was a most gratifying one to every person connected with the undertaking. Their financial position, by the sale of season tickets, justified them in rejecting all fear as to the result; and he thought no subscriber to the guarantee fund might now be in doubt. He said this, because he knew that several of these gentlemen had made a bargain for the sale of their deposits at a discount. But he hoped that a brighter day would still come, when they should be clear of all expenses, and even have a little of something remaining. (Applause.)

The LORD MAYOR, in proposing "The City Members," referred to the unavoidable absence of Mr. Leeman from the city, and paid a high compliment to Mr. Lowther, who, he said, had proved himself an able member, and likely to possess a considerable influence in the House of Commons; and who, sinking political feeling, worked cordially and heartily with Mr. Leeman for the benefit of the city. (Applause.)

MR. LOWTHER, M.P., said a bond of brotherhood existed between himself and Mr. Leeman, and that bond was the welfare of the city which they represented. Mr. Leeman, he explained, was compelled to be in the House of Commons in connection with a bill of his own introduction, and also in connection with a Public Health Bill, which was a measure closely affecting that city, and one which necessitated his presence to attend to their interest. He mentioned this to explain the unavoidable absence of his colleague. The present session, as they were all aware, had been an unusually exciting one, and a great portion of its time had passed without any great result; nevertheless, measures had been enacted which would promote the interests of the country. While perhaps they were not very advanced so far as home matters were concerned, he might congratulate them on their position in comparison with that of their neighbours. Whilst some of the nations of Europe were being devastated by the destructive hand of war, they were enjoying a perfect immunity on this score. In reference to domestic matters he said he hoped the rinderpest had abated, and that the difficulties which had surrounded Ireland had been dispelled. He trusted that the discontent which had existed in Ireland had been removed, and that she would now continue—if ever she had been so—contented and prosperous. So long as it was their pleasure to confer on him the high honour of being their representative in Parliament he trusted he should always be animated with a desire to further their interests and enjoy their confidence. Before sitting down he had the pleasure of proposing "The health of the Lord Mayor." The year of office of the present Lord Mayor was one which would be long remembered, for they were in the course of a few weeks to have one of the highest honours conferred on that city which could be bestowed on any community. The visit of the Prince and Princess of Wales was an event to



look forward to, and one which he hoped their Royal Highnesses would have reason to look back upon with pleasure to the end of their days. For that visit they were entirely indebted to the Lord Mayor. The Lord Mayor had also taken much interest in the Exhibition, and in the great success which they had thus far witnessed they would admit that the Lord Mayor had been no small auxiliary. He, however, did not propose the toast simply in reference to his public and official capacity, but because he was well known as a genial friend and hospitable citizen. (Applause.)

The LORD MAYOR, in responding, said that in upholding the welfare and promoting the reputation of his native city nothing whatever should be wanting during his period of office. In reference to the coming of their Royal visitors, he said he did hope the city of York would pass through the ordeal in a way on which they could always look back with satisfaction and pride, and that the visit would tend to elevate the city in the estimation of the country, and create a favourable impression on the minds of those high personages who were coming amongst them.

Mr. Ald. HARGROVE proposed "The health of the honorary secretaries." He referred to the large amount of exertion which the gentlemen who had held that position had devoted to the carrying out of the object of the Exhibition. But for their energy the Exhibition would not have been brought to so successful a stage. The result of that energy showed that the right men had been put in the right places. He coupled with the toast the name of Dr. Procter.

Dr. PROCTER said they had necessarily had some little trouble connected with the details of the Exhibition, but whatever had been the trouble he had been amply repaid by the great success which had evidenced itself that day. He had felt gratified that he had been allowed to be a humble instrument in obtaining the result they had seen that day. No person could have been in that building and have witnessed the proceedings of the day without feeling that the Exhibition was of the highest credit to the city, a result of which they might be justly proud, and one which with all the boasted spirit of other towns justified them in saying, "surpass us if you can." He referred to the kindness which the secretaries had received from the executive, to the unanimity which had existed between himself and his colleagues, and to these two features he mainly attributed the successful result of their efforts.

Mr. E. TAYLOR, at the call of the meeting, also briefly responded.

Mr. J. L. FOSTER proposed "The Patrons," and especially those who had honoured them with their presence that day. (Applause.)

Mr. S. W. NORTH proposed "The Exhibitors," with which toast he coupled the name of Mr. M. Cooper, a gentleman upon whom he passed a high compliment for the manner in which he had created a reputation for the city by his efforts as an exhibitor in the exhibitions of 1851 and 1862.

Mr. M. COOPER, in responding, referred, in addition to the allusion of Mr. North, to his success at the subsequent Exhibition which was in 1865 held in Dublin. What might be his degree of success in connection with their own Exhibition it was not for him to tell. Of this, however, his experience had made him perfectly satisfied that if workmen would but turn their attention to their trades, and produce the best they possibly could, they would speedily be in a better position than they were at the present. He trusted their undertaking would be a source of great success to the city of York.

Mr. J. HOLTBY, in complimentary terms, proposed "The Corporation of the city of York," to which Mr. E. THOMPSON briefly responded.

Dr. NEEDHAM proposed "The Executive Committee," and Mr. A. R. CLARK responded.

Mr. W. B. RICHARDSON proposed "The sub-committees," to which Mr. J. STEPHENSON responded.

Mr. C. BARSTOW gave "The Vice-Presidents," and referred in flattering terms to the Dean, as one of them, for his usefulness to the city.

Mr. BRADDOCK proposed "The Architects," to which Mr. E. TAYLOR responded.

Mr. THOMPSON gave "The Contractors in all the departments," and paid a high compliment for the speedy and admirable manner in which they had executed their work. The building, he said, had sprung up mushroom-like, and was a credit to the county.

Mr. SHAW responded..

Mr. Ald. HARGROVE (who now occupied the chair in place of the Lord Mayor, who had left,) gave "The health of the Lady Mayoress, and the ladies who had graced the Exhibition that day."

Mr. C. BARSTOW responded.

Dr. PROCTER proposed "The health of Mr. Conacher, of Huddersfield." That gentleman, he said, was the maker of the organ in the Exhibition building, and a more splendid instrument either for beauty of workmanship or tone he had not seen put together. His expense in bringing it to York must have been great, and they were under the deepest obligations to him for favouring them with an opportunity of hearing the music of what he conceived to be as fine an instrument as the kingdom could have produced. (Applause.)

Mr. CONACHER briefly responded, and the company shortly after separated.







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## THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION.

Hitherto we have refrained in the notices of the Exhibition that have appeared in this journal from touching upon the attractions which it possesses in particular, but have made what observations were conceived to be necessary of a general character, and void of invidiousness. Now, however, in accordance with promise, it is intended to run through the edifice week by week, and notice the various stalls or departments; and in doing this, it may be added, it will be sought to render these effusions as fair as possible to the several exhibitors, void of that invidiousness which has thus far, it is hoped, marked our notices by its absence, and as interestingly supplementary to the catalogue which has been published by the executive of the Exhibition, as personal observation, and information kindly rendered by those interested will allow.

### THE FRONT OF THE BUILDING.

The first matter which catches the eye of the visitor to the Exhibition is the external front of the building, and here, from the artistic beauty which it possesses, presage is furnished of the interest which is to be found within. The neatly laid out space of ground which gives such an advantageous view of the building from the public road in front is an evidence of the skill of Mr. J. K. Lupton, under whom it has been arranged, and decked with its varicoloured beds of flowers. A terra-cotta fountain, from the works of Mr. W. Vickers, of Nottingham, also adorns the centre of this open ground, and as the water, in jets, sheets, and spray is thrown up into regular and beautiful form, and glitters in the sun, a charm is given to the front of the place which is only realised by those who have taken the opportunity of witnessing it. The external elevation of the building has been decorated, and the heraldic emblazements executed by Mr. T. Worthington, of this city; and as a full description of this feature was given in our notice of the opening of the edifice, it is only necessary to add that, since their full completion, they further display the taste and skill of the artist into whose hands they were entrusted, and who, if the expression of public opinion be a criterion, must have given the greatest satisfaction to the Executive who have employed him. The paintings of Raphael and Watt, symbolic of the character of the building, and, designed and painted by our clever local artist, Mr. J. T. Walton, occupy places on each side of the centre window, have elicited much admiration. An object of some interest from its elevation is not generally noticed. This is the beautiful ornamental finial, which, small as it looks in its present position, is fully nine feet high, and a beautiful specimen of the skill of those eminent workers in iron, the Messrs. Macfarlane and Co., of the Saracen Foundry, Glasgow. The clock in the turret beneath is a contribution from Messrs. T. Cooke and Sons, of the Buckingham Works, in this city, and is another specimen of the mechanical skill which has assisted the firm to their high eminence in this class of manufacture. Those who are interested in a close inspection of the works of this object will find it in the front gallery, whence they communicate with the outer dial above. Two or three objects occupy a place in front of the building which, without attention were called to them, might escape the observation of the visitor, and which are there displayed in all probability as the best site afforded for their weight and proportions. The first of these is a block of Yorkshire coal from the collieries of

the Messrs. Briggs, Son, and Co. (Limited), of Whitwood, Normanton, and exhibited by Mr. T. Luty, colliery agent, of this city. Its weight, stated to be 6 tons, reminds the visitor of a similar, but if we remember rightly, an even larger piece which was exhibited against the outside front of the parent of such institutions as the present, held in London in 1851. The new walls of the Fleets which now-a-days ride the waters have also their representatives at the front of the building but on the opposite side of the entrance to that where the last-named object is displayed, in the shape of a couple of armour plates from the celebrated works of Messrs. Charles Cammell and Co. (Limited), of the Cyclops Works, Sheffield. These are both interesting as displaying the immense masses into which iron can be worked, the revolution that has not only come over the trade of the country, but substituted for our once-styled "wooden walls," vessels clothed in such cases which bear most the resemblance of floating fortresses of iron than vessels intended to float upon and "plough the main." The dimensions of these plates are given the first as 15ft. 7in. long, 3ft. 5in. broad, 5½in. thick, and weighing 6 tons 4½ cwt.; and the second plate as 12ft. long, 4ft. 4in. broad, 9in. thick, and weighing 8 tons 7 cwt. One of them bears the scars which have been left behind a trial, and some idea from these may be gathered of the frightful concussion when an Armstrong is brought to bear at closish quarters against one of these stanch masses of metal. Before entering the building we need scarcely call attention to the charming *tout ensemble* of the front, for this, either as to the architectural beauty and appropriateness, or the decorators' skill, can scarcely fail to strike the attention of all who may gaze upon it.







## THE PICTURE GALLERIES.

## MODERN SCHOOL—FIRST NOTICE. . .

We have abstained from noticing these pictures until the publication of the official catalogue, in order that our readers might be able to see fully the bearing of our various remarks; and we trust that our observations, which we propose to continue from week to week, may be read with no less interest on that account, especially as by the slight delay we have been enabled to give a more complete attention to the many interesting and valuable works before us. The first thing which cannot fail to strike the visitor to the galleries is the very admirable arrangement of the pictures; and the gentlemen engaged upon the work of "hanging" nine hundred art productions, so that no one should suffer by juxtaposition to its neighbour, must have had no easy task. We congratulate them most heartily on the efficient manner in which they have completed their arduous undertaking. It is also worthy of remark that the picture galleries could not have been built on a better plan, either for the effective display of pictures, or for the convenience of the public; and with this well-merited compliment to Messrs. Atkinson and Mr. Taylor, the architects, we at once proceed to our task, premising that we shall endeavour to avoid the too common error of praising a work, according to the name and standing of its painter, rather than for its intrinsic merit, and shall ask our readers to remember that, if in a few instances we have been too merciful, we have erred on the right side.

No. 1.—"The Smuggler," by H. P. Parker, contributed by R. Denison, Esq. A most determined looking Smuggler, who is waiting for the possible coming of the preventive officers, if we may judge from the expression of his face, and the pistol which he holds in readiness for a shot. A capital study of character, and just the sort of character that, fifty years ago, we should have preferred *not* to meet in the neighbourhood of Staithes or Saltburn.—In No. 375, "Smugglers on the Look Out," by the same artist, contributed by G. J. Yarbrough, Esq., we recognise the same excellence, and, by the way, the same model, painted in a different light and shade.

No. 2.—"Welsh Scene," by Shayer, contributed by G. Dodsworth, Esq. A scene on a wayside road among the mountains of Wales, is worthy of notice, not only as being "a landscape" of considerable merit, but as containing, in the seated figure of the old woman in the red cloak, a characteristic study of Welsh physiognomy.

No. 3.—"Dutch Fisherman's Wedding in the Village Church," by Miss Kate Swift, is a most carefully painted and well-finished picture, and we are at once carried to the schools in Holland, where Miss Swift has so successfully studied. In brilliancy of effect it is equal to anything of the same class in the Exhibition. The young bridegroom has a most earnest expression of honest resolve to "love, and to cherish," in sickness and in health, the pretty young woman to whom he is being married. There is a good intention in the introduction of the two additional groups, the one being an old couple who have "gone through life together," and the other, a poor widow, who with her child upon her lap, seems to be offering up a silent prayer that it may be long before either of the young couple shall experience the sorrow of *her* life. To criticise severely,—the picture is a little wanting in mastery of drawing, but the story is honestly and truthfully told, to the utmost of the artist's ability.

No. 4.—"French Coast," by W. A. Knell, contributed by G. Dodsworth, Esq., is the work of an experienced hand, as all must know who are familiar with the London Exhi-

bitions; and, besides being one of Mr. Knell's most perfect compositions, has the great charm of combining in one picture the fisherman's home on land and at sea; and the fish-wives, in their bright dresses, give a life and vivacity to the picture without which a French scene would be incomplete. In No. 61, "On the River Clyde, a Dismantled Ship being taken in Tow," contributed by H. J. Ware, Esq., we have a still more important work of the same hand. The upward tossing of the waves, the clear sharp touches of foam, the disabled ship, and the gallant little tug, are all bathed in a warm sunset of surprising beauty and fidelity.

No. 7.—"Elizabeth Castle, Jersey," by J. Danby, contributed by W. J. Whitehead, Esq., is the work of another master of his art, who can never hope to excel this picture as regards atmospheric perspective and truth of effect. The ray of sunlight striking on the wet sand in the foreground is an incident which, although not calling forth the higher powers of the artist's mind in its representation, cannot fail to please from the truthfulness with which it is given. We may speak in the same terms of praise of the companion picture by the same artist, No. 371, "Mount Orgneille, Jersey," also contributed by W. J. Whitehead, Esq.

No. 8.—"Portrait of the late James Atkinson, Esq., of York," by Wm. Etty, R.A., an artist as distinguished for his excellence in "great art" as his love of his native place, and attachment to old and valued friends, like Mr. Atkinson. The portrait is a faithful representation of the well-remembered countenance of this eminent surgeon and accomplished gentleman, and Etty has caught the expression of character in a way to be obtained only from long acquaintance. We understand that Wilkie, when he saw this portrait in York and visited Mr. Atkinson, pronounced it to be the finest specimen of modern portraiture in England. And as it was at a time when he himself had travelled and learnt from study of the ancient masters the great and lasting teachings of their most famous works, we have only to look at this picture for the premises from which he drew his conclusion. The Venetian school, unrivalled in colouring, is here approached so nearly that one would assign this portrait to Titian in his third and best manner. The shades are rich and deep, the lights glowing, the tints full of force, and the whole composition harmonious; and we may be well proud of this portrait of a "York worthy," bequeathed by his daughter to the Museum, of which Mr. Atkinson was a founder, and nigh to which are the fine ruins of St. Mary's Abbey, to which many a student of art repairs to view the shrine of William Etty, R.A., the boast of York, and pride of art in England.

No. 9.—"Nothing Venture, Nothing Have," by J. Bateman, contributed by the Rev. F. J. Gruggen. A sleeping mastiff is taking his after-dinner nap, and a hungry little mongrel terrier is making a dash at the bone which is all that remains of the canine repast. This picture, in treatment of subject, reminds us a little too forcibly of Landseer's "Doubtful Crumbs," but the contrast in the expressions of the two animals is striking, and deserves praise.

No. 12.—"River Scene in Cumberland," by T. E. Newnum, is the largest of several pictures contributed by this artist. Great credit is due for the patient labour bestowed upon this work, which we are sure has the merit of having been studied from nature.

No. 13.—"Scene from Cymbeline," by Sir B. West, P.R.A., contributed by E. Fleet, Esq. This is an early picture by the revered President of the Royal Academy, a

self taught artist, who painted in many styles, many years. In this picture we of the present day may question the propriety of dressing the characters represented in the classical costume of the ancients, but we must not forget the fact that it is only of late years a change for the better has taken place, and that in West's time, minute attention to correctness of costume was not considered to be of such great importance either in pictorial representation or upon the stage, as it is at present. But although we cannot assign to West a high place, and especially in colouring, we must recognize the good effects of application to his art, and zeal in his profession for the advancement of art in the country. His grouping is always good, his draperies and attitudes well composed, and his stories well told. Take for example this picture, (and if the colouring be cold and inanimate, and the outline not pleasing,) there is enough of West's manner in the design to affect us with a representation of a scene in Shakespeare full of sweetness and yet of sadness.

No. 18.—“Scene near Algeria,” by J. T. Walton. Of a considerable number of works by this artist this is the largest and most ambitious picture, and at least shows no small amount of persevering industry. The effect of the glaring eastern sun lighting up the whole picture is admirably given, and it is a most interesting work, because it brings before us a scene far away. No. 14, “On the River Garry, Perthshire,” and No. 331, “The Greta, Yorkshire,” are by the same artist, and the latter is unquestionably Mr. Walton's best work, as it bears evidence of having been carefully studied from nature, and as carefully painted.

No. 22.—“The Family Pew,” by T. Roberts, contributed by E. Fleet, Esq., is most beautifully drawn and minutely painted, as indeed are all Mr. Roberts' later works. We have a pleasing recollection of “The Lifeboat,” exhibited two years ago.

No. 23.—“Sea Piece,” by F. Mnsin, contributed by the Rev. F. J. Gruggen. This is a grand subject, and most skilfully handled.

No. 24.—“Landscape,” by A. Nasmyth, contributed by R. Nasmyth, Esq.; No. 42, “On the Dart,” contributed by the Rev. G. H. Philips; No. 173, “View of Rome,” contributed by G. J. Yarburch, Esq.; and No. 337, “Bridge of Augustus,” contributed by J. P. Brown-Westhead, Esq., are all fine pictures, and painted by the same artist, the father of landscape painting in Scotland. He died in 1840, having survived his son Patrick a few years, and although we are inclined to prefer the latter, the pictures by A. Nasmyth in this gallery make us hesitate, for if Etty's pictures may hang on the same walls with the best old masters, so may these. And if it would not be incongruous to place Etty by the side of Titian neither would it be to place Nasmyth far from the coolest compositions of Claude. He certainly does not approach him as R. Wilson does in warmth and brilliancy of effect, but his classical scenes are Italian, and his Scotch scenes so true to nature and neatly pencilled, and his distances so well kept, that these pictures must arrest the admiration of every lover of art.

No. 25.—“Rabbits Feeding,” by Mr. G. Drummond, is very prettily arranged and painted, although rather wanting in vigour of handling, it has many good qualities, not the least of which is an honesty of purpose and a certain elegance of treatment, which promise great things.

No. 26.—“Island of Capri,” by John Bell, contributed by Mr. Ald. Hargrove. This is a very pleasing effort of artistic skill, but this artist is seen to still greater advantage in scenes nearer home, of which we shall have something to say anon.



No. 29.—“Would that the little flowers were born to live, conscious of half the pleasure which they give,” by Miss G. Swift, sister to the painter of the “Dutch Fisherman’s Wedding” noticed above. There is a pure natural style about this picture, and the subject tells us a tale which is often told, and should make the subject of this picture a serious contemplation in the lights and shadows we gather from its moral and its truths.

No. 30.—“Cupboard Love,” by J. T. Lucas, represents a comie looking Irish peasant making up to a pretty girl for the sake of a dish of baked potatoes, which she is just placing upon a table. There is also a most suspicious looking bottle containing probably a drop of the “crathur,” which will meet with the kindest investigation as soon as Pat has finished his share of the “praties.” The figures are well drawn, the expressions well conceived, and the whole picture is most carefully and forcibly painted. We do not wonder that the picture attracts great admiration, and that the artist is obtaining great prices for his larger works. We understand that Mr. Lucas’s picture, “Not Sold Yet,” exhibited in the Royal Academy this year, has been purchased by J. Burton, Esq., of Poppleton Villa, York, and we congratulate him in having obtained so valuable an addition to his magnificent gallery of modern pictures.

#### MODERN SCHOOL—SECOND NOTICE.

We resume our notice of the pictures with:—

No. 31.—“Scene in Wales,” by H. Moore, contributed by H. S. Thompson, Esq., Kirby Hall, York. This picture is one of Mr. Moore’s earlier style of painting, and although it does not possess that minute attention to parts which we notice in his more recent works, it possesses quite as much, if not more, unity of effect. It is a charming picture.—No. 15, “In the Cottager’s Cow Pasture, Mnlgrave”; No. 107, “The Swiss Village, Servoz, near Chamonni,” contributed by H. J. Ware, Esq., York; No. 184, “Italian Shepherdess, on the Cornice Road, near Nice,” contributed by the same gentleman; No. 168, “An Alpine Shepherdess,” contributed by the Rev. W. E. Harrison, York; and No. 178, “Milking Time, North Devon,” are all in Mr. Moore’s later style, and very good examples, but we very much prefer his last work—a picture which is now being exhibited for the first time—No. 280, “In Clover, near Barnard Castle,” in which we have a grand whole, with quite sufficient attention to parts. It is a picture remarkable for masterly handling of the subject, and abounding in light and atmosphere. This is Mr. Moore’s best work.

No. 34.—“Portrait of Dr. Wilson,” by C. Lees, R.S.A., contributed by Dr. Wilson, of Pocklington, is a well painted picture, the attitude easy, and the face full of intellect.

No. 37.—“Landscape, with Figures,” by G. Morland, contributed by Mrs. Starkey, Tang Hall, York. This is a magnificent painting, and represents one of the artist’s most favourite subjects, a thoroughly English landscape. A storm is just coming on, and rolling masses of dark clouds are most skilfully used to assist the composition of the picture. It is painted in his best style, after he had left his first, which latter is to be seen in a good example, No. 105, contributed by the Rev. F. J. Gruggen, Pocklington. Morland wants the art of Gainsborough, but he is not behind him in pastoral truth; and as there is less of ochre in this picture than in most of his works, we are led to prefer it to those specimens of Gainsborough where there is too much of what we may call “Vandyk brown.” Mrs. Starkey’s picture is undoubtedly the finest of his works it has been our good fortune to see.

No. 39.—"The Gamekeeper's Return," by M. Kate, contributed by Joseph Mason, Esq., York, is pleasing as a domestic incident of humble life, and is not marred by any shortcoming on the part of the artist.

No. 40.—"King Stephen before the Empress Maud," contributed by the Hon. P. Dawnay. This picture is attributed in the catalogue to the late R. Westall, R.A., and however we may dissent from that opinion, we notice it because it is an important work, and possesses, in a high degree, evidence of deep study of the subject.

No. 43.—"A Fête Champêtre," by Andrews, contributed by Wm. Gray, Esq., York. A charming little Watteau-like subject, with the usual amount of love-making and rivalry.

No. 45.—"Prayer," by G. Smith, contributed by W. H. Gaunt, Esq., Old Thornville, York. This is an extremely good picture, and is engraved by Bellin. The light reflected from the white drapery to the girl's face is remarkably well managed.

No. 49.—"Cattle," by J. S. Cooper, R.A., contributed by Mrs. Starkey, Tang Hall, York. This is the finest of this great artist's works here exhibited. It is painted in Cooper's most forcible style, and might vie with Albert Cuyp in the pencilling of his cattle and the truth of the colouring, if not in clearness and transparency. Of a picture possessing such brilliancy and such liquid mellowness of tone we cannot speak too highly. There are two other works by the same hand, No. 198, "Group of Cattle," contributed by H. J. Ware, Esq., York, and No. 243, "Cattle Piece," contributed by Mr. J. Sampson, York. The former is a Highland scene, with cattle and drover, also a very fine specimen, in rather a colder key of colouring; and the latter a little gem of only three or four inches square, but so beautifully finished, and withal so broad in effect, that we are lost in admiration.

No. 51.—"Albert Lee adopting the Royal Manners with the Maids," by W. Frith, R.A., and Leslie, R.A., contributed by the Rev. F. J. Gruggen, Pocklington. We are puzzled to understand what part of this picture is attributable to Frith, and where to recognise the hand of Leslie. It is unquestionably a very clever picture in every respect, but we have Mr. Frith's authority for stating that it is none of his, and we therefore should unhesitatingly say it is the production of Keeling.

No. 53.—"Christmas Dinner," by T. Clayter, contributed by C. H. Barstow, Esq., York, is a meritorious picture, although it has certain shortcomings, probably because it is the work of a man young in his art.

No. 56.—"A Fruit Stall," by E. C. Barnes, contributed by E. Fleet, Esq., London, was painted at least two or three years ago, and gives promise of that subsequent eminence and notoriety to which Mr. Barnes has attained. His picture of "Passion and Patience," in this year's exhibition of the Society of British Artists, created quite a sensation in artistic circles. There is so much harmony of bright colours, and such a facility of handling in the little picture at present under notice that we almost regret that Mr. Barnes has now left the domestic school for the "higher walks of art."

No. 62.—"Grace Darling," contributed by J. Wardrop, Esq., of London, with the name of J. M. W. Turner, R.A., on the frame, is undoubtedly a very fine picture, as are also No. 261, "An Eagle and Prey," similarly designated; and No. 77, "The Coliseum and Arch of Trajan at Rome," by the same artist, and contributed by the Rev. F. J. Gruggen. We consider the latter a fair specimen of Turner's later

style, although, according to our humble opinion, his middle style is the one by which future generations will understand the great value put upon the works of this master. The well-known picture in the national collection, "Crossing the Brook," is perhaps the finest landscape he ever produced, and if that one picture had been the sole production of Turner's life his name would have lived for ever.

No. 65, contributed by Mr. B. Shaw, York, should have been referred to in our former notice of Mr. Knell's works. It is a small picture, but there is much in it to admire, and we may add the same of No. 815.

No. 67.—"Scene near Coleah, Algeria," by Mr. J. Walton, hangs as an appropriate "pendant" to a subject similar in size and treatment by Mr. J. T. Walton, and noticed in our last. The works of the two brothers are so similar in style and excellence that it would be invidious to draw comparisons. By the same local artists we notice No. 161, "Robin Lyth's Cave;" No. 170, "Flamborough Head;" No. 201, "Spring Time;" No. 320, "Scarborough;" and No. 355, "Flamborough Head," in the treatment of several of which there is considerable merit. The "hanging" committee cannot be charged with not allowing the Messrs. Walton to be numerously represented.

No. 70.—"Loch Eck, Argyleshire," by E. Hargitt. We have seldom seen a more pleasing landscape; it is bright in colour, and a faithful picture of a well selected Highland mountain scene, admirably painted. We are not astonished that this picture was one of the first in the Exhibition to find a purchaser.

No. 76.—"Interview at Loch Leven between Lord Ruthven, Lord Lindsay, Sir Robert Melville, and Mary Queen of Scots," by Sir Wm. Allan, R.A., contributed by the Rev. G. H. Philips, M.A., York. The scene is taken from Sir W. Scott's "Abbot," and is a very good example of the master by whom it is painted.

No. 82.—"Le Pifferatore" is the joint work of Halpin and Hill, contributed by the Rev. W. E. Harrison, M.A., York. It is evidently a rapid production, but gives nevertheless a good idea of the power of the two artists.

No. 83.—"May," contributed by Mr. W. Cordeaux; No. 165, "An Interior in Charles II.'s Time," contributed by E. Fleet, Esq.; No. 278, "May Day in the Olden Time," contributed by the Rev. W. E. Harrison; No. 344, "Charity," contributed by W. J. Whitehead, Esq., are all the works of D. Pasmore, and among the best pictures he ever painted. Our favourites in subject and perhaps in treatment are 165 and 278, but each of his pictures referred to possesses in a high degree all the charms of that peculiar system of colouring and arrangement of tints by which we know a Pasmore when we see it twenty paces distant.

No. 85.—"The Errand," is a small picture by A. H. Bnrr, and contributed by C. Hargitt, Esq. It is a little heavy and black in the half tints of the flesh painting, and this, to be candid, is a failing we have noticed in many of the works of Mr. A. H. Bnrr and his equally talented brother. The figures of the children are admirable in the attitudes of child-like indifference to the object of their journey, and but for the shortcoming we have pointed out, are perfect in every respect.

No. 88.—"Portrait of H.R.H. the Princess of Wales," by C. Baxter, M.S.B.A., contributed by Mr. J. Sampson. The name of Mr. Baxter attached to this picture is a sufficient guarantee for the artistic excellence of this and the companion portrait of H.R.H. the Prince of Wales (No. 301), and as all York has lately had many opportunities of seeing and admiring the Royal pair, the pictures scarcely

require one word of praise for the excellence of the portraiture.

No. 89.—"Isle of Arran," by H. Bright, contributed by W. J. Whitehead, Esq., York, is a very fine picture in which a most difficult arrangement of light and shade has been wonderfully managed. The foreground, cottage, and other accessories to the picture are all in half shadow, and relieve bodily from the distant background without being at all spotty or cut out. This and another gem by the same artist, No. 802, "Orford Castle," contributed by the Rev. W. E. Harrison, M.A., York, wherein another arrangement in the distribution of light has been adopted, both show Mr. Bright's complete command of the palette.

No. 96.—"Lady Macbeth," by W. Etty, R.A., contributed by W. Gray, Esq., York, is a life-size study of a female head, powerfully painted, and remarkable for force of light and shade. Etty evidently thought with a talented authoress of the present day that a sweet soft expression of face, almost amounting to weakness, may belong to a character full of determination, and bold even unto crime.

No. 100.—"Moonlight Scene," and No. 286, both painted by old Pether, and contributed by H. S. Thompson, Esq., of Kirby Hall, York, are good pictures, but from the character of the subjects, necessarily dark, they would have been seen to more advantage had they obtained a lower position.

No. 101.—"Will Danby and the York and Ainsty Fox Hounds," by J. W. Snow, and contributed by the members of the Yorkshire Club. This picture has the merit of being carefully painted, and in it many a member of the hunt recognises with pleasure the old familiar face of "Will Danby."

No. 102.—"York," by John Bell, and the companion picture, No. 288, by the same artist, contributed by W. W. Hargrove, Esq., York. These pictures are highly finished, and are remarkable for their photographic correctness of detail, which render them as local views doubly interesting and valuable. The first represents the New Walk, the river Ouse flowing on at its feet, overshadowed by stalwart trees, whose branches are reflected in the smooth surface, of the water, whilst in the distance is to be seen the fine old ruin of Clifford's Tower, and the still more majestic turrets of the Minster. In the second picture are seen the Esplanade, the Museum Gardens, St. Mary's Abbey, and the Minster towering above all in lofty grandeur. In both we have most difficult subjects cleverly handled, and the bestowal of a large amount of patient labour and artistic skill. Although not intending in the slightest degree to detract from the merits of Mr. Bell's Italian works, such as "The Lake of Orta," or "Brissago," we may be allowed to express the opinion that his success is most apparent and most certain in the English landscape. These pictures are very meritorious, both as regards accuracy of detail and artistic treatment.

No. 109.—"Contemplation," by J. Sant, R.A., contributed by W. Thompson, Esq., York. This is one of Mr. Sant's most carefully painted pictures, and entirely free from a slowness of painting for which of late years his pictures have been noticeable. There is always the danger that a man on attaining Mr. Sant's power and excellence may, from the comparative facility with which his work is produced, run into the error of carelessness; but humility of thought and deep reverence for the teachings of the old masters, to which most of our greatest living painters own, must act as a corrective to this tendency. In this picture there is a roundness and a richness of tone which we have never seen surpassed in any similar work, and we look



upon it as one of the most remarkable and valuable works in the modern gallery.

No. 114.—"Landscape," by J. B. Pyne, contributed by R. E. Smithson, Esq. A picture displaying Mr. Pyne's great excellences of atmospheric distance, warmth of colour and elegance of composition.

No. 116.—"Robert Burns in his Cottage," by Sir W. Allan, R.A., contributed by R. Nasmyth, Esq., of Edinburgh. A subject most interesting, and painted faithfully, simply, and vigorously. We are surprised that we have never seen or heard of an engraving of this work—it would be highly appreciated on both sides of the border.

No. 117.—"Fruit," by G. Lance (the late), contributed by the Rev. W. E. Harrison, York, is a bunch of luscious purple grapes and other fruit, and one of the gems of the Exhibition. In the composition and painting of the background we are forcibly reminded of the works of John Gilbert (the celebrated water colour artist, draughtsman on wood, and illustrator of the most recent edition of Shakespear's work). This is perhaps to be accounted for by the fact that Lance and Gilbert frequently worked together; and stood in the relations of master and pupil.

No. 120.—"Cow and Calf," by Rosa Bonheur, contributed by C. Hargitt, Esq., of Liverpool, is a small but most complete picture, which would hold its place in any exhibition;—true breadth of effect, simple harmony of quiet colour, and truth to nature, are all combined in this admirable little work.

No. 125.—"Judas," by W. Etty, R.A., also contributed by C. Hargitt, Esq., of Liverpool. We consider this handsome, wicked face of Judas one of the finest of Etty's pictures in this Exhibition; for deep rich colouring it is even superior to "The Graces," but that is partly because the nature of the subject, as Etty has treated it, gives more scope for this particular excellence.

No. 129.—"Soliciting Alms," by J. Detmers, contributed by Mr. A. Mackay, Berlin. We do not require the catalogue to make us aware that this sweet little pearly-toned picture is the work of a foreign artist. The contrast between the two elegantly dressed ladies and the beggar children is no new thought, but it does not lose in this instance by the repetition.

No. 133.—"Under the Beeches," by Vicat Cole, contributed by J. Rutson, Esq., of Newby Wiske, Thirsk, is not a picture, it is nature itself. No word of praise that we could give would be too high for its combined excellencies. Vicat Cole's strong point is that he has studied Turner and Constable in the outset, and has lived among the scenes he paints. It is only a few years since, that Vicat Cole came to the front rank among landscape painters as a very young man, and he has well maintained his position ever since. G

#### MODERN SCHOOL.—THIRD NOTICE.

No. 135.—"The Mountain Spring," by J. R. Pickersgill, R.A., contributed by J. Burton, Esq., Poppleton Villa, York. This is a valuable addition to the modern gallery, possessing all the ease and beauty peculiar to Mr. Pickersgill's works; indeed we could not wish to see a finer specimen. No. 92, "Katherine" ("Taming the Shrew"), by the same artist, and contributed by the Rev. W. E. Harrison, is a less pretentious picture, but possessing in it much to admire.

No. 138.—"Girl and Dog," by W. Underhill, contributed by W. J. Whitehead, Esq., St. Nicholas House, York. It is not saying too much to remark that this picture is the best by W. Underhill we have seen.

No. 139.—"The Gulf of Salerno," by E. W. Cooke, R.A., contributed by R. E. Smithson, Esq., York, is an extremely



good picture, though perhaps a little hard and severe in treatment, but the same observation would apply to Cooke's finest works, without lessening their artistic merit or value. It is Mr. Cooke's manner, and he is so great an artist in other respects that we may be considered hypercritical in remarking upon it.

No. 141.—"A Brown Study," by Huggins and H. Bright, contributed by the Rev. W. E. Harrison, York, is a very clever picture of a quiet-looking brown horse, lazily turning his head towards the spectator. It is well drawn, and broadly painted.

No. 145.—"The Village Pastor," by W. P. Frith, R.A., contributed by Mrs. Gibbons, London. Who has read "Goldsmith's Deserted Village," and can look upon this picture without having forcibly recalled to his mind the lines—

"At church, with meek and unaffected grace,  
His looks adorn'd the venerable place;  
Truth from his lips prevail'd with double sway,  
And fools, who came to scoff, remain'd to pray.  
The service past, around the pious man,  
With ready zeal each honest rustic ran;  
E'en children follow'd with endearing wile,  
And pluck'd his gown, to share the good man's smile;  
His ready smile a parent's warmth exprest,  
Their welfare pleas'd him, and their cares distract;  
To them his heart, his love, his griefs were given,  
But all his serious thoughts had rest in heaven:  
As some tall cliff that lifts its awful form,  
Swells from the vale, and midway leaves the storm,  
Though round its breast the rolling clouds are spread,  
Eternal sunshine settles on its head."

The locality of the scene which the above lines so truthfully illustrates is the quiet little churchyard of Stoke Poges, Buckinghamshire, and also well known as the scene of Gray's celebrated "Elegy in a Country Churchyard." This picture and No. 289, "Coming of Age in the Olden Time," contributed by Messrs. Agnew & Sons, Manchester (which latter we may remark is particularly interesting in a York Exhibition from the fact of it having been sketched from Heslington Hall, York, the residence of G. J. Yarburgh, Esq.), are so well known all over the world by means of the published engravings, that it is scarcely needful to describe them even for the benefit of those of our readers who may not yet have visited the Exhibition. We cannot desist, however, from remarking on the refinement of sentiment, and the thorough knowledge of human nature, which are manifested in these works. In both pictures Mr. Frith has made the telling of the story the primary aim, and has well considered that object in his first conception of the subjects, knowing that without it all his power of intellect and hand, the fruitful result of a lifetime of study, would be thrown away. These two pictures are above praise, both for noble conception and correct drawing, and we may add for exquisite finish, and are rendered still more charming by the mellowness which age has given them. Any further remarks of ours could not enhance one iota the great reputation which has been honestly earned by the painter of "The Derby Day" and "The Railway Station."

No. 146.—"Blind Man's Buff," and No. 150, "Punch and Judy," painted by W. Gill, and contributed by J. Glover, Esq., Leamington, are interesting pictures, with a great deal of good incident, exceedingly well treated in a small space.

No. 148.—Sketch for "The Cut Finger," by Sir D. Wilkie, R.A., contributed by J. Glover, Esq., Leamington. This is understood to be the original sketch, and is worthy

of notice for giving a very good idea of the composition of this well-known picture.

No. 153.—“South Downs,” by R. Ansdell, R.A., contributed by Col. Akroyd, M.P., is a clever picture of a sheep and lambs—a small but not unimportant work. It should be here remarked, as it is the only one by which a most admired animal-painter is represented, that Ansdell is one of those to whom future generations of art students will look back and learn from, and the present picture is worthy of the hand that produced it.

No. 158.—“Heidelberg,” by G. Stanfield, contributed by Mr. Ald. Richardson, York, is one of the best pictures of its class in the Exhibition.

No. 163.—“Mother and Child,” by W. Cope, R.A., contributed by Mrs. Hey, York, is simple in composition and treatment; forcibly reminding the beholder of Raffaele’s “*Vièrge à la Chaise*”—a picture which may have influenced Mr. Cope in his treatment of this work. There is a largeness of treatment and an unassuming manner about the picture, which, combined with great knowledge of effect, raise this work to the level of what is termed high art.

No. 164.—“The Swing,” painted by Walter Goodall, R.A., and contributed by J. Lawson, Esq., Leeds, is deservedly placed in one of the most conspicuous positions, and is what may be termed one of the people’s pictures; child-nature in its moment of enjoyment was never more sweetly painted, and the life and movement of the scene are no less to be admired than are the varieties of expression, completeness of execution, and contrast of colour.

No. 169.—“A Rocky Glen,” by S. Percy, contributed by R. E. Smithson, Esq., York. The painter of this picture (unless we err) is one of the talented Williams family, who has selected this *nom-de-guerre* in the catalogue, in order that he may not be confounded with others of the same name. This precaution is necessary, as there is also a similarity in their selection of subjects and treatment. The picture before us is a very excellent specimen of this artist’s productions.

No. 171.—“The Evening Star,” by Henzell and Pyne, contributed by Josh. Mason, Esq., York, is a graceful little female rustic figure with appropriate background, and is as forcible and pretty in colour as most pictures in the Exhibition.

No. 174.—“The Three Graces, Cupid, and Psyche,” by W. Etty, R.A., contributed by John Singleton, Esq., Pocklington. This is beyond all doubt the finest work of its class ever produced by this master. It is a subject offering every scope for the exercise of that rare power—which Etty possessed more than any other artist of ancient or modern times,—of depicting the female form and beauty with all its charms unveiled, so truthfully and at the same time with such purity of thought, that the most delicate mind cannot find cause of offence. In “The Three Graces” we have a glorious testimony not only of the triumph of art over the difficulties of such a subject, but also of the triumph of patient industry and of self-knowledge combined. It is almost incredible, but nevertheless a fact, that the painter of this glorious picture was for many years so slow in his professional advancement that his fellow-students ridiculed the idea of his ever attaining to excellence, or even to mediocrity. Etty must have felt the genius which glowed within him, and relied on that genius to some day give him the power of placing on the living canvas the beautiful imagery with which his mind was teeming. In this picture, three nymphs are standing, hand in hand, with arms entwined, each lending to the other the charm of contrast in form and attitude, and each gaining by the juxtaposition

to her lovely sisters. To have failed by the thickness of a line in the contour of any one of the figures would have been destruction to the perfection and beauty of the whole, and the eye seeks in vain for a single shortcoming, either as to the matchless harmony of the entire picture, or the wonderfully blended flesh tints, which, simple as must have been the arrangement of palette, rival in brilliancy the sunlighted bloom of the peach. Students and lovers of art may linger before "The Three Graces" with a loving admiration of the work and of the painter, and no one can pass from a careful examination of its beauties without feeling that he has acquired a keener appreciation of all that is elevating in art's grandest walk.

No. 179.—"Sir Walter Scott dictating to his Daughter," by Sir W. Allan, R.A., contributed by R. Nasmyth, Esq., Edinburgh. This is a subject which could not have been selected by any other artist with greater appropriateness, and it is a picture that will not only be always interesting to the admirers of the Prince of Historical Novelists, but to all those who can appreciate a good picture.

No. 181.—"Startled by the Rustling Breeze," by W. Etty, R.A., contributed by J. Leckenby, Esq., Scarbro', is evidently a finished study for one of the figures in "Bathers surprised by a Swan," or at any rate so forcibly reminds us of the well-known picture that we may be excused if our remark is incorrect. A sweet little picture, graceful and fresh in colour.

No. 188.—"Shipping Scene," by Nieman, contributed by R. E. Smithson, Esq., York, is a fine picture but is rather heavy in painting and hot in colour. Mr. Nieman's position as an artist, however, is such that no exhibition would be complete without one of his works; and although we prefer his landscapes and foliage to his sea pieces, we recognise a masterly hand in the picture before us.

No. 184.—"Ben Venue, from Lock Achray," by E. Hargitt, is a most important work, and shows us that Mr. Hargitt is an earnest painter who studies every part of his picture from nature. The wild Highland cattle in the foreground are well painted studies, and help the picture most thoroughly by their force and colouring, and by their prominence send back the distant mountains and scenery, which without their introduction might have had too much importance in the picture. No. 203, "The Ardgour Hills, from Ballachulish," by the same talented artist, is quite worthy of the praise bestowed upon No. 184, and although it is the smaller picture, yet it is quite equal to it in merit, there are so many parts to admire and so much real affinity to nature.

No. 186.—"The Footstep," by F. Wyburd, contributed by Mr. J. Penrose, York, is a small but highly finished and pleasing work, which does not in the least discredit the fame which Mr. Wyburd has already obtained for the effective rendering of female beauty and refinement. It is a picture that will no doubt cause many a one to break the tenth commandment.

No. 189.—"Cromwell refusing the Crown of England," by Maguire, contributed by Sir Francis Crossley, Bart., M.P., is by far the largest picture in this Exhibition. It is gratifying to see that a work wherein so much has been attempted and successfully performed has met with a place in these galleries, notwithstanding its extraordinary size; and we think the Fine Art Committee have evinced a considerable amount of courage in undertaking the dangers and difficulties of transit of so large and valuable a work from Halifax. The figure of Milton and the noble gentlemen who form the principal foreground figures are grandly conceived and most powerfully painted; but that of the Protector of England,

although not wanting in dignity of action, strikes us as erring a little in too great coarseness of feature. This feeling, however, may be partly due to the artist's wish to depict him in all his rough grandeur, and freedom from affectation—and it is certainly preferable to any expression conveying a *want* of character. We incline to think also that the figure of Cromwell is a trifle too small in proportion to those in the foreground. Nothing, however, could be finer than the painting of the head of the young man in the right hand group, who is leaning forward and gazing so earnestly at the figure of Cromwell. This picture can take its place amongst the best of the historical school.

No. 139.—“A Lady Sketching in Italy,” by W. C. T. Dobson, R.A., and contributed by R. E. Smithson, Esq., York, has all the simplicity of painting and quiet repose of colour which characterise the works of this Royal Academician. We could wish to have seen a larger picture by this artist, but should have been sorry to find him wholly unrepresented.

No. 190 is a powerfully painted study of a “Rama's Head,” by Rosa Bonheur, contributed by J. Wardrop, Esq. Although it is wanting in many qualities which characterise the smaller picture by Rosa Bonheur (No. 120), yet it is masterly and bold in the extreme.

No. 192.—“Study of a Fawn's Head,” marked Sir E. Landseer, R.A., contributed by J. Wardrop, Esq., London, is only a sketch, which will speak for itself.

No. 194.—“Fruit and Still Life,” by E. Ladell. This is a small study well arranged, and most carefully painted. In fact, we have scarcely ever seen fruit painted so beautifully real.

No. 200.—“The Cruel Sister,” by John Faed, R.S.A., contributed by C. Hargitt, Esq., Liverpool, is a story of a life, told with such truth and power that we are almost painfully impressed on looking at the picture. A young gallant is conducting two sisters through a bright sunny garden, and is showing his preference to the younger and fairer of the two. The other, a dark beauty, is scowling malignantly at the happy pair, who are quite ignorant or careless of her feelings on the subject; and we feel, from beholding her knit brows and firmly compressed mouth, that her hate will be bitter to bear, and her vengeance complete and merciless. The greatest compliment we can pay to Mr. Faed is to say that we dislike this Cruel Sister most cordially.

#### MODERN SCHOOL.—FOURTH NOTICE.

No. 202.—“Lord Byron reposing in the house of a Turkish Fisherman, after having swam across the Hellespont,” by Sir W. Allan, R.A., contributed by R. Nasmyth, Esq., Edinburgh. This is a well painted picture, and quite equal to the other works of this eminent artist already noticed, whilst the subject gives it an additional interest. We think we cannot do better than re-produce the extract from “Lake's Life of Byron,” from which the artist composed the picture:—“Lord Byron on the 3rd of May, 1810, swam across the Hellespont, from the European shore to the Adriatic, about two miles wide; after landing he was so much exhausted that he gladly accepted the offer of a Turkish fisherman, and reposed in his house for some time. He was very ill, and the Turk had no idea of the rank or consequence of his inmate, but paid him most marked attention. His wife was his nurse, and at the end of five days he left this asylum completely recovered. When about to embark, the Turk gave him a large loaf, a cheese, a skin filled with wine, and a few paras, praying Allah to bless him, and wished him safe home. When his lordship arrived at Sestos, he sent the Turk an assortment of fishing nets, a fowling piece, a brace of pistols, and



twelve yards of silk to make gowns for his wife. The poor Turk was astonished—"what a noble return," said he, "for an act of common humanity." The man then formed the resolution of crossing the Hellespont in order to thank his unknown guest in person. His wife approved of the plan, and he had sailed about half way, when a sudden squall upset his boat, and the poor Turkish fisherman found a watery grave."

No. 204.—"The Three Orphans," by F. D. Hardy, contributed by John Burton, Esq., Poppleton Villa, York, is a touching incident of nature. Two little cottage children who have lost their own parents, have taken pity on a poor little chicken, and are feeding it with a spoon, while a female is looking smilingly upon the scene. The light and shade of the painting, and arrangement of the accessories, all show a regard for faithful truth to nature, which enable us to say of this picture that it is perfect of its class.

No. 209.—"The Franciscan Sculptor and his Model," by B. S. Marks, contributed by Colonel Akroyd, M.P., Halifax. This is an old acquaintance, and is the picture exhibited at the Royal Academy, which first raised Mr. Marks' name. On seeing it again, we have our doubts whether he ever painted a better picture, or one which was more peculiarly fitted for the particular walk of mediæval character painting in which Mr. Marks stands almost alone. The drollery of the figure of the uncomfortable model, and the enthusiastic indifference of the monk, thoughtful of his work, but not in the least concerned about his model's ease, are masterpieces of thought and rendering.

No. 210.—"Richmond Hill," contributed by W. Gray, Esq., York, is one of Jutsum's most interesting pictures, full of vigorous drawing, and bright charming colour; it is moreover quite a lesson in composition, the view being the very best selection of one of the most beautiful landscape scenes in England.

No. 215.—"Fishing," by W. Bromley, and No. 273, "Bird-nesting," by the same artist (evidently companion pictures), both contributed by George Dodsworth, Esq., York, are very pleasing subjects, particularly bright in colour, and treated in Mr. Bromley's usual happy manner.

No. 216.—"Portrait of the Rev. Isaac Spencer, M.A.," contributed by W. H. Spencer, Esq., Halifax, is interesting, as being the early work of T. Faed, R.A., and the rev. gentleman's many friends will recognise in it a faithful likeness.

No. 222.—"Moonlight Scene in the Fens," by Barnes, contributed by Mr. Ald. Hargrove, is a picture full of solemn repose, and truthful melancholy, and the artist has succeeded in producing a wonderful realization of the scene.

No. 223.—"Collecting Thoughts," and No. 260, "Yours to Command," companion pictures, by E. Nicol, R.S.A., contributed by W. Cottrill, Esq., Manchester, are works which must command the attention alike of the learned in art, and of the uninitiated. In the first we have a simple-looking Irish peasant, puzzled how to indite a letter, and in the companion work, we see the same man assuming the most self-satisfied expression, with head bent down over his paper, just having brought his work to a satisfactory conclusion. A chair, with a cap upon it, has been introduced close to the table, in the second picture, hinting that, after all, perhaps Pat has had assistance from another, during the interval between the commencement and termination of his letter. Both pictures possess in the highest degree that power of colour and force of painting for which Nicol is so remarkable, and we pronounce these to be two of his very finest works. The very recent election of this



artist to the honours of the Royal Academy is a perhaps somewhat tardy acknowledgment of his great genius.

No. 225.—“Three Dogs,” by Armfield, contributed by W. W. Hargrove, Esq., is a small but very perfect example of the artist—it is a bright little picture, full of life and freshness.—No. 240, “Dogs,” contributed by Mr. Ald. Hargrove; and No. 267, “The Poacher,” contributed by Lady Clark, are also by the same artist, and both possess great merit.

No. 228.—“Mabel”—“In maiden meditation fancy free,” by R. Crozier, contributed by C. H. Barstow, Esq., York, is broadly painted and good in conception.

No. 229.—“Portrait of the late W. Gray, Esq., by Partridge, contributed by William Gray, Esq., is one of the finest painted portraits in the Exhibition, and is no doubt an excellent likeness of this venerable old gentleman.

No. 232.—“The Net Mender,” painted by T. Chambers, and contributed by C. H. Barstow, Esq., York, is a clever sketch study of a female figure, in a picturesque cottage interior.

No. 237.—“On the Thames,” contributed by P. Cobb, Esq., York, and painted by Pether; and No. 238, “The Midnight Hour,” by R. H. Roe, contributed by C. H. Barstow, Esq., York, are both moonlight scenes, and we cannot do better than refer to them together, as offering a curious contrast to each other. In the first-named picture we have a *literal* transcript of a natural scene, which charms by the extreme faithfulness of rendering; and in the latter work we have not only equal truth, but combined with it, a wonderful poetry and wildness, doubtless partly owing to the nature of the subject, but not the less admirable on that account. Neither picture loses by its relation to the other, and both are perfect examples of two different styles of painting.

No. 248.—“Portrait of a Lady,” by Wright, of Derby, contributed by the Rev. G. H. Phillips, M.A., York, is a most characteristic painting in which the extreme limit of forcible effect has been attained by the simple but difficult contrast of black and white drapery.

No. 250.—“Fortune by Cards,” by P. C. Comte, contributed by J. Mason, Esq., York, is a clever painting, rather severe in treatment, but one which has many good qualities of colour, and much elegant handling.

No. 251.—“The Harvest Cradle,” by J. Linnell. This picture, which is contributed by J. Burton, Esq., of Poppleton Villa, York, is a fine example of the artists’ grandest style. The field of golden corn, ripe for the sickle, is ever among the subjects which most delight the eye, and was never more pleasingly treated than in the present picture. On looking at it we are forcibly impressed with the fact, that highest art need not descend to mere imitation in order to faithfully represent nature in her broadest grandeur. The figures which give the title to the picture are perfect as adjuncts to a grand whole, and had they and the foreground accessories been more laboriously painted the picture would have lost in unity of effect, and we should not have experienced so strongly the feeling of almost scriptural poetry which pervades it.

No. 256.—“St. Valentine’s day,” by C. Grierson, and No. 279, “Confession,” by the same artist, are both very good pictures, boldly painted, the last possessing in the greater degree the charm of graceful and easy attitude.

No. 258.—“Dead Fawn, in Whidden Park, South Devon,” by H. Moore, was omitted in our last notice of this artists’ works, but we cannot pass it by without directing attention to it as being one of our favourites in the Exhibition. No. 332, “The Stepping Stones,” contributed by W. Procter,

Esq., M.D., York, and No. 356, "Matterdale," contributed by E. Smallwood, Esq., York, are by the same artist, and both pleasing and good pictures.

No. 265.—"The Gentle Shepherd," by Sir D. Wilkie, R.A., contributed by J. Wardrop, Esq., London, also No. 185, "The Jews Harp," No. 191, "Reading the News," and No. 193, "Cottage Interior," by the same artist, are all Cabinet pictures, and have naturally attracted much attention and some criticism. Wilkie was unlike other masters. Nearly every artist of eminence has had in early life a progressive period,—a time when improvement was obvious in every successive work—the works of such time being feeble in comparison with those of matured experience; but Wilkie had no period of this kind; he never was "a promising young artist," but came at once before the world a master, and the originator of a style. He painted his "Village Festival" in 1811, and this, perhaps the grandest of his works was completed in twelve months, when he was only 26 years of age, the young artist obtaining for it the large sum of Nine Hundred Guineas. Three years before this, viz., in 1808, Wilkie painted three pictures, "The Card Players," "The Only Daughter," and "The Jews Harp." Mr. S. C. Hall, in his "Gems of European Art," in which there is published a very fine engraving of the latter picture, tells us that it was originally in the possession of the Duke of Marlborough, but at that time it was in the collection of W. Wells, Esq., of Redleaf. Mr. Wardrop must, therefore, have since become the fortunate purchaser of this remarkable picture. We leave the four pictures to speak for themselves.

266.—"Barnborough Castle," contributed by Sir W. Worsley, Bart., Hovingham Hall, is a very fine picture, and should have been mentioned in our former notice of Nasmyth's valuable works.

No. 269.—"Portrait of the late John Brook, Esq., of York," painted by W. Etty, R.A., contributed by Mr. C. Harker, is a very fine characteristic portrait, powerfully modelled, and most vigorous in handling. In this picture, and in No. 8, to which we have already referred, we have two of that artist's finest pictures, and it is very seldom indeed that this can be said of the portraiture of those who do not confine themselves entirely to that particular walk. This picture is peculiarly interesting to all those who had the privilege of Mr. Brook's acquaintance.

No. 270.—"Scene on the Haff," by L. Herman, contributed by Mr. A. Mackay, Berlin, is a very truthfully studied picture of a moonlight scene.

No. 276.—"Prayer Time," by T. Brookes, contributed by Mr. J. Garland, Newcastle, is a very pretty subject, remarkably well designed, and possessing great merit as a work of art, but there is something wanting as regards carefulness of drawing which we regret to remark, as both the subject and composition are equal to any of Mr. Brookes's most elaborately painted pictures; it, however, only falls short by a comparison with his very best.

No. 277.—"The Poor helping the Poor," by J. Burr, contributed by C. Hargitt, Esq., Liverpool, is either the finished sketch for the large picture exhibited at the Royal Academy, or a small copy of the same. The picture is one that goes home to the heart of every one, and represents a scene and a sentiment, that day by day find their prototypes in the dwellings of the poor. "One touch of nature makes the whole world kin," would be an apt quotation for this excellent picture.

No. 287.—"Portrait of Blair Athol," by H. Hall, contributed by J. Jackson, Esq., Fairfield, York, besides being a good likeness of the horse, is a very harmonious picture.

and must be very interesting to those who have pleasing recollections of this celebrated racer.

No. 294.—"The Idler," by Miss E. H. Swift, is a very well painted life-size study of a handsome boy, and reminds one of Sant's pleasing child portraits, without being too imitative in style to deprive the picture of its claim to originality.

No. 295.—"The Star of Bethlehem," by W. Etty, R.A., the property of R. Smithson, Esq., York, is a possession of value, and of great interest to all who may trace in this early work the development of Etty's success. It seems to have been painted just after his return from Italy, where he worked hard, and there is thus a combination in this picture of the different styles he studied, for it is full of the touching graces of the Bolognese and the brilliant colours of the Venetian schools. The outlines are elegant in the extreme, the tints various, reminding us in one figure of Paul Veronese, to whom Etty has been often assimilated, in others of Coreggio—witness the "Madonna and Child," which might be a composition of Reynolds after the great Italian master, whose chiaroscuro and chaste colouring have never been excelled. The angel with the star on the brow, hovering over the infant Jesus and his Virgin Mother, is a beautiful conception and resplendent with halos of colour, and rich in refined feeling; the accessories are beautifully painted, the censor at the feet of the high priest is studded with gems that sparkle like the jewels they represent, and the design of the artist appears to have been to make the glories of the old dispensation subservient to the simple grandeur of the new.

No. 298.—"The Village Beauty," by C. Baxter, contributed by the Rev. W. E. Harrison, M.A., York, is a small head of a coquettish looking rustic beauty, dressed in a pretty red cloak with a kerchief tied over her head. This picture is a little treasure in itself, and although we remember to have seen many studies of the same pretty face by Mr. Baxter, we are certainly not yet tired of the model.

#### MODERN SCHOOL.—FIFTH NOTICE.

No. 303.—"Katharine," painted by Pickersgill, and contributed by the Rev. W. E. Harrison, M.A., York. This picture is a good realization of Shakespeare's haughty beauty. We fancy the lower part of the face is not quite correctly drawn, but it is the only weak point in this otherwise excellent work.

No. 304.—"Gamekeeper, Pony, and Dogs," contributed by E. Thompson, Esq., York, is well worthy of notice. It is the work of a local artist—Mr. Ward.

No. 307.—"Disturbed at Meal Times," painted by Mr. Bell, of Scarbro', and contributed by the Rev. W. E. Harrison, M.A., York, represents a fox snarling forth his annoyance at some unseen disturber of his enjoyment. The expression of snappish anger is well given, and the picture is boldly painted.

No. 309.—"The Fisherman's Daughter," by J. Henzell, contributed by the Rev. W. E. Harrison, M.A., York, is as good as anything we have seen by this artist. It represents a strongly-built girl carrying a net across her shoulders, and although Mr. Henzell has never yet, in our opinion, rendered female beauty with all the refinement which we find even among the humblest peasantry of England, this picture, like others we have seen by the same hand, represents what in the north is termed a "bonnie lass." In different Fine Art Exhibitions, we have seen scores of pictures bearing the same by no means original title, but we do not object to see many more, provided they shall be as carefully painted as the one now before us.

No. 310.—"Modesty," by A. F. Caminade, contributed by W. H. Gaunt, Esq., Old Thornville, York, is a very pretty little picture, graceful and child-like in action, honestly studied, and painted from nature.

No. 311.—"Boy and Dog Reposing," by J. Hill, contributed by W. H. Ware, Esq., York, is bright and mellow in colour, and good in drawing.

No. 313.—"Tivoli," by Marlow, contributed by W. Gray, Esq., York, is too heavy and dark in colouring to please the generality of the public, but it is nevertheless a very fine specimen of this artist, and is painted in accordance with the acknowledged rules of art.

No. 314.—"The Horse Shoe Trial"—by E. V. Rippingale (should be Rippingill), contributed by Mr. G. Acton, York. This picture is evidently a favourite of the visitors to the galleries, and deservedly so by reason of the good painting, and the drollery of expression that marks the different faces. The picture represents a trial which was brought to recover damages for a certain horse which was lamed, or rather was alleged to have been lamed in shoeing, and the different incidents of the trial are well rendered. On the right hand of the picture is seen the gentleman who purchased the horse, pulling up his shirt collar. Near him is the groom instructing the second counsel as to the warranty. In the front is the leading counsel with the horse shoe in his hand, and a nail in one of the holes of the shoe. More in front and to the right of the leading counsel is Lord Brougham, who at that time was a young man. There is also the horse-dealer, and in the witness box the blacksmith with his leathern apron, who appears to be in a difficulty. In the distance is the blacksmith's apprentice enjoying a laugh at the expense of his master. At the table is seated the lawyer, in the centre, who is winning his cause, and on his right his opponent looking anything but pleased. Further to the left are the crier of the court, the judge, the high sheriff, and twelve jurors in the box.

No. 317.—"Head of a Child," painted by W. Etty, R.A., contributed by J. Singleton, Esq., Pocklington, is the best of this artist's studies of children in the Exhibition.

No. 319.—"Lady and Page," by J. Barrett, contributed by J. Mason, Esq., York, is a picture with some very good points in it, though one of the artist's early productions.

No. 321.—"Sappho," by Le Jeune, A.R.A., contributed by W. J. Whitehead, Esq., York. This little picture is elegant in conception, and excellent in painting and colour. If it be deficient in any point it is in the character of the face, which is wanting in that elevation of expression,—that shining forth of the inward fire, which ought to characterize the head of Sappho.

No. 325.—"Sketching from Nature," contributed by J. Lawson, Esq., Leeds, is the work of C. W. Nichols, A.R.H.A. It is an important picture, probably one of the largest ever painted by this artist. The shy little girl who is standing as model, the pretty young lady artist, and the two rough-looking boys who cannot disguise their interest and astonishment at the proceedings so strange to them, are all good studies from life, and the artist must have painted at least certain parts of the picture in the open air. It is perhaps a trifle too cold in colour, but in a few years the mellowness of age will have corrected this slight shortcoming. The picture, nevertheless, is in good harmony, the figures well grouped, and the landscape nicely handled.

No. 327.—"Dead Game," contributed by J. Bainbridge, Esq., York, painted by J. G. Bell. This is a very careful study, well arranged, and excellent in execution.

No. 335.—"View of Naples," painted by Roberts,



R.S.A., contributed by Capt. M'Culloch, York, is a favourite subject, giving every opportunity for the exercise of the landscape painter's highest powers. The picture in question is bright and sunny, without being at all gaudy in colouring, and the aerial perspective is wonderfully well given.

No. 386.—"Landscape at Thrumpton-on-the-Trent," by B. Shipham, contributed by C. H. Barstow, Esq., York, is a very good picture, although rather grey in tone.

No. 389.—"The Intellect and Valour of Britain," painted by T. J. Barker, and contributed by Mr. F. Lusty, London, contains portraits of Sir John Lawrence, Sir Henry Lawrence, Gen. Sir Henry Havelock; Admiral Lord Dundonald proposing his plan for the destruction of Cronstadt and Sebastopol to Sir William Peel, Lord Brougham, Lord Lyndhurst, Earl Derby, Right Hon. B. D'Israeli, Lord Stanley, Sir Bulwer Lytton, and Lord Macaulay. Mr. Cobden discussing the terms of the treaty with France with Earl Russell, the Right Hon. W. E. Gladstone, and Lord Palmerston. Sir David Brewster explaining his invention of the lenticular stereoscope to Sir R. Murchison, Mr. Charles Dickens, Professor Owen, Professor Faraday, Daniel Maclise, R.A., and the poet laureate Tennyson; and Sir Wm. Armstrong explaining the peculiar construction of his famous cannon to Gen. Sir James Outram, Gen. Sir Hope Grant, the Earl of Elgin, Gen. Sir Archdale Wilson, Sir Charles Barry, Dr. Livingstone, Sir Benjamin Brodie, Gen. Sir John Inglis, Field-Marshal Lord Clyde, Field-Marshal Lord Gough, Robert Stephenson, C.E., and Mr. Thackeray. Our readers will see from the above description that this picture is one which, from the nature of the subject alone, would command a large share of interest, and we can testify to the faithfulness of the portraiture, and to the great skill and knowledge displayed in the successful arrangement of so many figures on one canvass, a difficulty which is increased by the fact that the different groups are necessarily to a certain extent unconnected with each other. An additional interest attaches to this picture, though perhaps a melancholy one, from the fact that so many of those who compose its groups are numbered with the dead. Havelock, Dundonald, Peel, Lyndhurst, Macaulay, Cobden, Palmerston, Outram, Elgin, Wilson, Brodie, Clyde, Gough, Stephenson, and Thackeray have all passed away, but still live in the hearts of a grateful people; and as we gaze upon their portraits, we remember with satisfaction and pride the benefits they in their several spheres of life conferred upon their country. The picture is for sale, and we understand Mr. Lusty's price is One Thousand Guineas.

No. 840.—"Portraits of J. T. Wharton, Esq., of Skelton Castle, Mrs. Wharton, and Master Wharton," painted by J. T. Lucas, and contributed by J. T. Wharton, Esq., is a very pleasing family group, taken in the castle grounds, and evidences the same careful painting and high finish which characterise No. 80, "Cupboard Love," and other pictures by this artist. There can be little doubt also that the portraits are as striking as the picture is intrinsically valuable.

No. 841.—"The Mill on Fire," and No. 843, "The Forest of Fontainebleau," both contributed by C. Danson, Esq., Pocklington, are the work of J. T. Tuite, and form a charming little pair.

No. 846.—"The Pleasures of the Chase," by S. Williams, contributed by Mr. J. Garland, Newcastle. This title comprises a case of five beautifully painted miniature oil pictures, giving the various incidents of fox-hunting from the meet to the death.



No. 848.—"London from Hungerford," by J. Anderson, contributed by E. Fleet, Esq., London, is a picture on which much patient labour has been bestowed, resulting in the production of not only a very interesting work, but a valuable picture.

No. 849.—"View in Richmond Park," by J. Tennant, contributed by Mrs. H. Badger, Rotherham. This picture is rather cold in key, but most graceful in pencilling. The selection of subject is good, being one of those beautiful views which an English park alone can furnish, where the deer abound and English foliage is seen in the very perfection of beauty. The artist has produced a very pleasing picture from a very pleasing scene.

No. 350.—"The Fortune Teller," by W. Bromley, contributed by Mr. J. Garland, Newcastle, is a picture differing very much from Mr. Bromley's usual style, forcibly reminding us of one of the groups in Frith's "Derby Day," and one which we cannot pass by without high commendation.

No. 852.—"Portrait of the Rev. James Parsons, of York," painted by Philip Westcott, and contributed by George Leeman, Esq., M.P., York. This is a work which would command attention in any Exhibition, irrespective of artistic merit, on account of the simple dignity of action—the calm, thoughtful expression of feature—which are paramount in the picture; but, as the portrait of the Rev. James Parsons, it is particularly interesting, both to those who are personally acquainted with him, and to those who know him only by reputation. Some fifteen years ago, it was determined that the portraits of the Rev. Dr. Halley, of Manchester, of the Rev. Dr. Hamilton, of Leeds, and of the Rev. James Parsons, of York, should be taken by some eminent artist, as three of the most distinguished ministers connected with the Independent body. The commission was accordingly entrusted to Mr. Westcott, at a cost of three hundred guineas each. An engraving of Mr. Parsons was subsequently published, and Mr. Leeman, M.P. for this city, became the purchaser of the original picture. The Rev. James Parsons must be considered as one of the most finished extempore preachers of the day. In his own denomination he appears to be the only one remaining of a number of eloquent preachers with whom as a young man he was contemporaneous. Amongst these we may mention the Rev. Angel James, the Rev. Dr. Hamilton, the Rev. Dr. Harris, the Rev. Dr. Raffles, and the Rev. Dr. Halley. It has been observed of Mr. Parsons that his influence over the feelings of his hearers "is obtained by solemnity; by his own obvious emotion; by never using an image that is not a powerful one, and always introducing such illustrations as are used naturally but strikingly; and, above all, by so engrossing and enchainning the attention that to whither he goes, his hearers must follow. This absolute mastery over the mind of his audience is obtained by closely knit and wonderfully sequent style and process of ideas. Every sentence is obviously necessary where it stands, and would almost have been missed if it had not been spoken. And the preacher's manner heightens the effect of this. He delivers himself always with such intensity as makes the hearer feel that the speaker must speak, and that he must listen. Thus the effect of the perfect arrangement of Mr. Parsons' matter is increased, and his audience is carried breathlessly and imperceptibly along—now filled with awe, now thrilling with undefined emotion, now melted to tears, and always vividly face to face with the eternities and the immensities—the joys and fears—the responsibilities and the glories of things spiritual." All who can appreciate

true eloquence must be gratified to see so fine a picture of an earnest Christian and an accomplished orator. Long may Mr. Parsons be continued amongst us to exercise his wonderful and unimpaired powers.

No. 353.—"The Providential Deliverance of John Wesley, when a child, from the fire which consumed his father's house." Painted by Parker, and contributed by the secretary of the Wesleyan Mission Society. This is a striking picture, necessarily rendered dark by it representing midnight, the time at which the fire occurred. Samuel Wesley, the father of John, was rector of Epworth, Lincolnshire, and resided with his wife and family at the Rectory. At midnight, on the 9th of February, 1709, the rector was roused by the loud cry of "Fire! Fire!" in the street. He started up, and opening his door, found the fire was in his own house. Bidding his wife and eldest daughter "rise quickly and shift for themselves," he rushed to the nursery, where the servant and five children were sleeping. When they got into the hall, and were completely surrounded by the flames, it was found that the keys of the lower doors had been left up-stairs. It was a perilous moment, and an awful death seemed inevitable. Happily the keys were obtained "a minute before the staircase took fire." "When we opened the street door," says Mrs. Wesley, "the strong north-east wind drove the flames in with such violence that none could stand against them. But some of our children got out through the windows; the rest through a little door into the garden. I endeavoured three times to force my passage through the street door, but was as often driven back by the fury of the flames. In this distress I besought our blessed Saviour for help, and then waded through the fire, naked as I was, which did me no further harm than a little scorching my hands and face." When the tenants of the nursery were aroused, the maid caught up the youngest child, and told the others to follow her; but a lovely boy, six years old, lay sleeping on, unconscious of danger. When all the others were safe he was missed. His father, thinking he heard him crying in the nursery, strove to stem the torrent of flame for his rescue. Thrice was he driven back, and the burning staircase began to crash and fall beneath his tread. Finding he could render him no help he knelt in the hall, and in an agony of prayer, solemnly commended his soul to God. Meanwhile the child awoke, and seeing the room full of light, he thought it was day, and called the servant to take him up. As no one answered, he put his head out of the curtains, and saw "streaks of fire" running along the top of the room. He arose and ran to the door, but all he saw was a roaring sea of flame. Climbing on a chest near the window, he was seen from the yard below. "I will run and fetch a ladder," said one of the people. "There will not be time," answered another. "Here; I have thought of a shorter way. I will fix myself against the wall; lift a light man and set him on my shoulders." The house being low, the expedient succeeded, and the child was thus delivered from a terrible death. Another moment and he must have perished beneath the fall of the burning roof. That child thus providentially saved was none other than John Wesley, the founder of Methodism. On Wesley's father seeing his child safely rescued, he called on his wife and neighbours to thank God for the miraculous deliverance. The picture was painted for the Wesleyan Conference at the centenary of Methodism in 1839 by Parker, and since the opening of the Centenary Hall and Mission House in London, it has adorned the walls of that building, whence, by permission of the authorities, in reply to an application made by Wm. Dyson, Esq., of Clifton, near this city,

it was forwarded to the Exhibition. As a work of Art it possesses considerable merit; the figures are spirited in action, and the terrible excitement of such a scene with all its most natural incidents are rendered with great force. To us then it is unaccountable that such a picture, commemorating such an incident in the life of Wesley, should not have been thought worthy of being placed in more than a red beading,—for frame we cannot call it,—which we understand was gilded by the Fine Art Committee at their own expense, in order to make it harmonize with the pictures by which it is surrounded.

No. 354.—“The Village Schoolmaster,” or Ocular Demonstration. “Two and two make four.” Painted by T. M. Goode, and contributed by J. Pulleine, Esq., Bedale. This picture is quite worthy of Webster, both in conception and treatment of subject; the drawing and painting are first-rate, and the various expressions are admirably rendered. “The Young Irishman,” No. 366, by the same artist, is a carefully painted study of a boy seated on the sea shore, but it has no pretensions to be considered equal to “The Village Schoolmaster.”

No. 357.—“The Evening Hour,” by R. H. Roe, contributed by C. H. Barstow, York. In this picture the effect of the quiet repose of mountain scenery just before twilight, is truthfully, and at the same time, poetically given.

No. 360.—“The Sisters,” by Mr. R. Wright, is a group of two carefully finished portraits.

No. 364.—“Scene in Dolgelly,” North Wales, by Stanfield, R.A., contributed by Capt. McCulloch, is a very fine landscape, somewhat sober in colouring, but fresh and truthful in the extreme.

No. 365.—“Westminster Bridge and the Houses of Parliament, by Moonlight,” by H. Pether, contributed by Col. Akroyd, M.P., Halifax., is a wonderfully fine example of this artist's power, and has much of the poetic element which No. 237, by the same artist, does not possess. The selection of the point of view from which the artist worked was evidently made with much care, and is not the result of accident, as from no other point would the full beauties of this noble pile of architecture be so well displayed. It is a picture that well sustains Mr. Pether's great reputation.

No. 372.—“Rembrandt and his Daughter,” painted by Woolmer, and contributed by J. Mason, Esq., York, is a good study of colour and effect, but is wanting in attention to drawing and proportion—singularly so, even for Mr. Woolmer, who, with all his good qualities, is most unequal in this one respect.

No. 373.—“The Magdalen,” by Dubufe, contributed by Mrs. Burton, Poppleton Villa, York, is a work which has attracted a large share of attention and admiration. The effect of the warm glow of the lamp-light is given with such startling truth that the spectator feels inclined to believe against his own reason, that there is some deception, and that the picture is in some way brought beneath the rays of a real lamp, or is a transparency illuminated from the back. This reality of effect is not the only merit for which the picture is noticeable; the attitude, the expression of the face, and the delicate rounding of the limbs changing almost imperceptibly from the full glow of warm light into the quiet grey of the shadows are all well managed.

No. 376.—“Children and Pets,” by G. Drummond, jun., is one of the most ambitious of the few figure subjects exhibited by local artists, and as such is very well worthy of notice. We understand that it is not yet quite finished.



which may account for a little crudeness of coloring which the picture possesses. It is a very pleasing subject, and we think will make a good picture.

No. 377.—“The Hay Field,” by J. T. Hill, contributed by Mr. W. Cordeaux, is a very cleverly painted study of an English landscape, with rustic figures. The sun is behind the picture plane, the shadows being cast towards the beholder, a circumstance which has been cleverly used to assist the aerial perspective; it is perhaps a little too grey in tone for the effect represented, but the handling is masterly in the extreme.

Having now reached the end of our pleasing journey through the galleries containing the oil paintings of the modern school, we will close our remarks for the present, and shall hope next week to ask our readers to accompany us through the opposite side of the building, which contains such good examples of the ancient masters, and so many fine water-colour drawings by the leading men of the day.

#### ANCIENT SCHOOL.—SIXTH NOTICE.

No. 378.—“Old London, from Whitehall Stairs to St. Steven's Chapel,” painted by Scott, and contributed by Sir J. V. B. Johnstone, Bart., Hackness Hall. This picture is marked as being painted by Samuel Scott, “the English Canaletti.” Scott was an eminent English painter of river views and sea pieces. He resided in London from 1725 to 1772, and though he was but second to Vandevelde in sea pictures, he excelled him in variety, and often introduced buildings into his pictures with consummate skill. His views of London Bridge, Custom House Quay, &c., were equal to his marines, and his figures were judiciously chosen and admirably painted. The picture now before us is one of his smaller productions, but one in which the same master hand is observable.

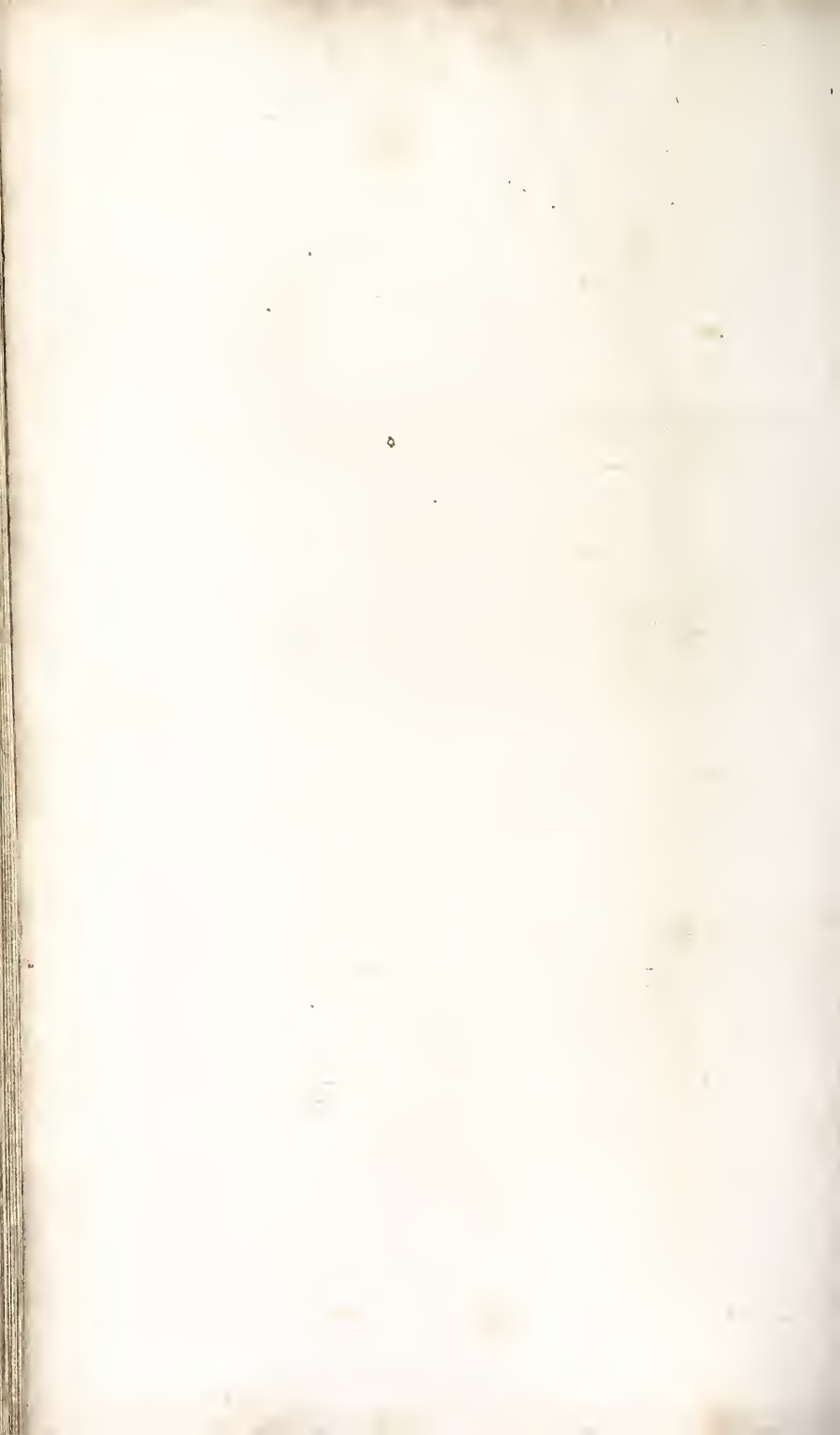
Nos. 379 and 381.—“Ducks,” by L. Cradock, and both contributed by G. J. Yarburgh, Esq., Heslington Hall, are good specimens of the artist's skill in faithfully portraying examples of the feathery tribe. He was a self-taught artist, born at Ilchester, in Somersetshire, about 1660, and died in 1717.

Nos. 382 and 621.—“Garden Scenes,” painted by Lancret, and contributed by J. Jackson, Esq., Fairfield. These are a pair of grotesques, and evince considerable skill both in design and handling. One represents a musical party, and the other gathering flowers. Lancret was born in Paris in 1690; studied first under Gillott, and afterwards under Watteau, whose style he imitated so closely that his works frequently pass for those of the latter; he, however, is considered equal to him in brilliancy of colour, and in delicacy of design, but less spirited in his touch. He died in 1743.

No. 384.—“Young Gentleman, Horse, and Dog,” by Albert Cuyp, contributed by G. J. Yarburgh, Esq., Heslington Hall. The subjects this artist chose for his models were as inexhaustible as his wonderful powers of representing them. The human form divine, animals, still life, landscapes, sea pieces, interiors of churches, winter scenes, moonlight views,—all these Albert Cuyp has described with a masterly touch, and a power of imagination which prove that he was equally great in every style. He was born in 1606 at Dordrecht, in the same memorable year that Rembrandt was born at Leyden, each in his own style without a rival. The above picture would therefore be painted when he was in his 43rd year, in the very prime of his artistic career, and as such must be considered a most valuable picture. In the National Gallery there is a beautiful landscape by Cuyp, with figures and cattle, and in







Hampton Court Palace there is a splendid fruit piece by the same artist; but perhaps amongst his many works which are scattered far and wide both in this and other countries, one of the most perfect is the one entitled "Starting for a Ride," and which forms part of the collection of the Louvre, and is valued at £1200. No. 386, by the same artist, and contributed by E. Swaine, Esq., York, is a small but excellent "Landscape with Cattle." No. 502, "Interior of a Church," painted by Pieter Saenredam, the figures by A. Cuyp, contributed by A. Allan, Esq., Edinburgh, is a marvel of perspective accuracy of drawing and clever painting, and we should have said the picture had been the sole production of this wonderfully-gifted man had not the name of Saenredam been marked on the picture. No. 537, contributed by the late R. Dixon, Esq., affords another specimen of Cuyp's versatility of subject: it is entitled "An Encampment," and is a picture of no mean pretensions; whilst the Rev. G. H. Phillips contributes No. 542, "A Sportsman going out to Shoot," a small but still more highly-finished picture. In concluding our notice of Cuyp's works, we may safely say that he is well represented in these galleries, which afford some excellent specimens of this artist's fine conception of subject, originality of touch, beauty of coloring, and remarkable finish. He died in 1687.

No. 388.—"Mater Dolorosa," by Carlo Maratti, and contributed by C. H. Dunhill, Esq., M.D., York, is a very highly finished work. The pictures by this artist are correct in design and rich in composition, but somewhat languid, exhibiting rather the effect of labour than the inspirations of genius. He was born at Camurano in Ancona in 1625; entered the school of Andrea Sacchi—was his favourite disciple; and after studying the works of Raffaele, became a correct and elegant designer, and was much employed in painting holy families, pictures of the Virgin, and female saints. No. 573.—"Portrait of Nicholas Breakspere (Pope Clement Ninth) the only Englishman who has become Pope of Rome," contributed by J. R. Tennant, Esq., of Kildwick Hall, is perhaps as fine a portrait as the Gallery of the Ancient Masters possesses, either by Carlo Maratti or any other painter. His heads, though sweet and amiable, are not peculiarly dignified or graceful, and his draperies are so full as to conceal the beauty of the figure, and his colouring, although generally silvery and pleasing, is occasionally chalky and cold; but in this portrait of Nicholas Breakspere we do not see any of these defects, but recognise in it the matured work of a proficient master. In No. 615, "Cleopatra dissolving the Pearl," contributed by Lord Teignmouth, we have another example of this artist's work. Cleopatra was Queen of Egypt, famous for her beauty, crimes, and misfortunes. She was the daughter of Ptolemy Auletes, and was a woman of great genius, but ambitious, voluptuous, and extravagant. The latter trait in her character this picture is intended to illustrate. It is said that on one occasion, to show her utter disregard of the value of what was almost priceless, she dissolved a magnificent pearl, and then drank the draught. Maratti's most celebrated picture is "The Martyrdom of St. Biagio, at Genoa." He died in the year 1713.

No. 389.—"The Annunciation," and No. 482, "The Agony in the Garden," by Marinari, both contributed by the Hon. Payan Dawnay, Benningbrough Hall, York, are expressive portraits, painted with great force and beauty. The latter especially must be considered as one of the best specimens of the artist's productions.

No. 391.—"The Cook in his Larder," by Annibale Caracci, contributed by G. A. Hill, Esq., Bolton Hall, Wilberfoss, is a large and curious picture, representing the cook, snr-

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rounded by every description of game, poultry, and vegetables, which he is about to prepare for the table. The companion picture, "A Butcher's Shop," containing portraits of the Caracci family, is now in the possession of Christ Church College, Oxford, and we should have been glad to have seen it placed by the side of this fine painting. Annibale Caracci was born at Bologna in 1560, and studied the works of Titian and Tintoretto, at Venice, those of Correggio at Parma, and those of Raffaele at Rome, and after attaining to very great eminence, died in the year 1609. His most celebrated easel picture is "The Descent from the Cross," in the collection of the late Earl of Carlisle, Castle Howard.

No. 392.—"Portrait of Mrs. Bell," by Gainsborough, contributed by F. Bell, Esq., The Hall, Thirsk; and No. 402, "Portrait of Ralph Bell, Esq.," also by Gainsborough, and contributed by the same gentleman, are full length portraits, admirably painted in this artist's best style, and are most valuable contributions to this department of the picture galleries. Gainsborough was born at Sudbury, Suffolk, in 1727, and gave early indications of a taste for the fine arts. Whilst yet a child he loved to wander through winding glades and under ancient trees, when he would fill his school copy-books with pencillings of flowers or shrubs, or any other object which attracted his notice. The sketches in his copy-book were prophetic of the style of his maturer productions. At ten years of age he had made great progress in drawing, and at twelve he was a confirmed painter. Book-learning of course suffered in the ratio of his progress in fine art, and we accordingly find that although in his letters he was able to express himself in clear and forcible language, he was by no means equal in scholarship to what his brothers had been at his age. An anecdote is related of him about this time, which does not tell much to his credit. His request for a holiday had been refused by his schoolmaster, and as he was determined not to be disappointed in his intended sketching excursion, he counterfeited his father's hand, and sent the usual missive of "Give Tom a holiday" to the pedagogue. The forgery was detected, and his father, when the circumstances came to his knowledge, in terror exclaimed, "The boy will come to be hanged!" But when the copy-book was shown to him containing the drawings which the boy had sketched in the holiday he had so nefariously obtained, the father changed his tone, and declared that his "boy was a genius." Many anecdotes are told of the precocity of his talent for landscape and portrait painting. The picture which is known by the name of "Tom Peartree's Portrait"—a work much admired by artists—owes its origin to a singular circumstance. While stealthily sketching some curious old trees in his father's garden, his eyes lighted on a man who was gazing with an anxious, thievish expression of countenance upon some pears which tempted his appetite. With the quick perception of genius Tom seized his opportunity, and in a few minutes sketched, to the life, the man and the pear-tree. The likeness was shown to the father, who, upon the authority of it, taxed the peasant with an intention of stealing his pears. The man, confronted with his likeness taken on the spot, and at the moment, had no defence to make. Gainsborough left Sudbury for London at the age of fourteen. In the metropolis he studied painting under Hayman, one of the companions of Hogarth; but after four years of diligent study he returned to Sudbury a painter of acknowledged promise. In 1758 the artist removed to Bath, but returned to London in 1774. His merit as a portrait and landscape painter had long been appreciated in London, where his masterpieces had been exhibited at the Royal Academy. Gainsborough's

subjects usually represent a rising ground, with a few figures sitting down, and some cattle grazing; but sometimes a single figure only, a cottage girl, shepherd boy, woodman, &c. He died in 1788. No. 897 is a remarkably fine Landscape, with figures, contributed by H. S. Thompson, Esq., Kirby Hall, York. No. 400 is a smaller but similar one, contributed by G. A. Hill, Esq., Bolton Hall, Wilberfoss. No. 449, contributed by H. S. Thompson, Esq., Kirby Hall, York, is another Landscape by this great master, and perhaps the most luminous and beautiful of its kind in the galleries; and, lastly, we have No. 610, a magnificent full length "Portrait of Lady Ann Wombwell," contributed by Sir George O. Wombwell, Bart., Newburgh Park. This and Nos. 392 and 402 are three of the most beautiful of Gainsborough's full length portraits, each vieing with the others in perfect grace and symmetry.

No. 893.—"The Old Soldier's Return," by A. Betts, contributed by Henry Anderson, Esq., York. This is a very pleasing picture, remarkable for high finish and effective contrast of light and shade.

No. 395.—"Poultry and Peacock," by J. Van Oolen, contributed by Lady Clark, York, is a remarkably clever picture, both for its wonderful grouping, power of colour, and excellence of finish.

No. 899.—"The Last Supper," after Leonado da Vinci, by Bellario, contributed by Mrs. Smith, Acomb. This artist studied in Milan, and obtained the gold medal at the Academy there in 1835 and 1837, and in the picture before us we have one that only a master-hand could produce. Notwithstanding that it is not an original picture, it is one of great value, and probably will become more so every year, for Bellario was no mean copyist, but one whose works were highly valued, even during the time he lived. The remarkable picture by Da Vinci, from which it was copied, was painted in Milan about the year 1494, a performance which history ranks amongst the most admirable productions of art; but having been painted from a composition of oil and varnish, it soon began to crumble to pieces, and at present scarcely a vestige is to be seen.

No. 401.—Landscape, "The Ferry," by Swaneveld. The property of the late R. Dickson, Esq. A good specimen of perhaps the best scholar of Claude Lorraine. Herman Swaneveldt was called the hermit of Italy, from his pictures of that country's sequestered scenes; but in this example he has given us a larger scope of view, and embellished a fine landscape with ancient towers, and figures, and cattle, better drawn and finished than those in his great master's works. They are appropriately grouped on the way to the ferry, and are evidently painted from his sketches in Italy. There is much beauty in the disposition, lights, and shadows of the clouds which float in an aerial perspective well kept, and are truthfully reflected in a long range of hill and dale below. What painters call the degradation in rendering the receding and distant objects is well managed, and the whole composition reminds us of Claude in his chaste and sober tints of nature, when he does not attempt her more brilliant and gloomy effects. Swaneveld was born at Woerden in 1620, and died in 1690. His works are held in high estimation in Italy.

No. 405.—"The Judgment of Midas," by Jordaens, contributed by H. S. Thompson, Esq., Kirby Hall, York. The story represented in this picture is as follows:—Once when Pan and Apollo were engaged in a musical contest on the flute and lyre, King Midas was chosen to decide between them. The King decided in favour of Pan, whereupon Apollo changed his ears into those of an ass. Midas contrived to conceal them under his Phrygian cap, but the servant who used to cut his hair discovered them. The



secret so much harrassed this man that, as he could not betray it to a human being, he dug a hole in the earth, and whispered into it, "King Midas has ass's ears." He then filled the hole up again, and his heart was relieved. But on the same spot a reed grew up, which in its whispers betrayed the secret. Pan was the great god of flocks and shepherds amongst the Greeks. In works of art he is always represented as a voluptuous and sensual being, with horns, pug-nose, and goat's feet, sometimes in the act of dancing, and sometimes playing on the syrinx or shepherd's flute. The story is well told, and well-suited to the manner of Jordaens, always at home in fabulous history. The Phrygian King's physiognomy is full of stupidity, and the figure of Pan by the side of his patron is monster-like, but true to his description; and there is a peculiar grace in the contrast of Apollo to the tasteless pair. The violin adopted by the painter in lieu of the flute is handled with masterly effect, and Apollo's face and lineaments are very characteristic of his skill in harmony of sound. The colouring is good, the figures well drawn, and the powers of the artist are remarkable in overcoming an inelegant subject for the pencil with so much freedom and ease. There is no imitation of his employer (Rubins) in this work, which is a good example of the disciple of Van Oort, when true to himself. Jacob Jordaens was born at Antwerp in 1595, and died in 1670.

#### ANCIENT SCHOOL.—SEVENTH NOTICE.

No. 407.—"The Earl Fitzwilliam," by Cowen, after Sir Thomas Lawrence, contributed by Leonard Thompson, Esq., Sheriff Hutton Park. This is a very pleasing portrait of the present earl's grandfather, and is painted with a softness and finish that entitles it to rank amongst the best portraits in the galleries.

No. 408 and No. 593.—Two Landscapes, by Vosterman, and both contributed by H. S. Thompson, Esq., Kirby Hall. These are two good specimens of this most admired landscape painter. Vosterman was born at Bommel in 1643, and came to England soon after the Restoration and was employed in painting a view of Windsor and a few other works for the King. His scenes however are generally views of the Rhine, exhibiting a large extent of country and surpassing the works of all other landscape painters of his period. He died in 1699.

No. 409.—Group of boys, painted in bas relief by J. de Wit, contributed by L. Thompson, Esq., Sheriff Hutton Park, is the pendant of No. 592 under the same description, and both examples, but especially the last-named, are marvellous specimens of art in the representation of figures painted on a plain surface which appear to project from it. The painter, Jacob de Wit, is perhaps the most successful master in "basso relievo" to be met with, and the skill and taste of his compositions are conspicuous in these his favourite subjects, reminding us of the beautiful delineations of groups of children by our Reynolds, and the charming pictures of the same nature by Etty, although wanting their warmth and sweetness from the absence of colours. They might be compared with groups of boys we have seen by Chantry, Flaxman, and other sculptors, and as these allegorical subjects by De Wit are much admired in the grand chambers in Amsterdam and the low countries, we may account it a good fortune to have such agreeable and surprising specimens of his art to adorn this gallery, for to borrow the explanation of relievo from Dryden, "as a convex mirror makes the objects in the middle come out of the superficies," so has the painter in respect of the lights and shadows of his figures, here given so much relievo and strength to his works that it is hard to persuade a superficial observer they

are not moulded in clay or chiselled out of marble. Jacob de Wit was born at Amsterdam in 1695, and died about the year 1747.

No. 410.—“Orpheus, &c.,” by Rottenhaemer and Breughel, the property of G. J. Yarburgh, Esq., Heslington Hall, is a picture well suited to this Exhibition, for here, as described in the catalogue, is the fabled author of civilization and of the arts of social life enthroned above his tributaries, and surrounded with emblematic figures, which flock to him from all the elements to acknowledge his sway, and harmonise with his designs in taming a wild and savage race, and initiating the arts and sciences, intellectual intercourse, and the exchange and use of commodities. This composition, in short, supplies us with the mythological picture of the rudiments of “a Fine Art and Industrial Exhibition” now brought to such perfection as to exceed all the prophetic inspirations of the poet, and the ascribed power of Orpheus over animate and inanimate nature. The picture is damaged by time and cleaning, but it still retains the neat pencillings and spirited touches of Rottenhaemer in the figures, and the peculiar tints and precision of Velvet Breughel in the landscape. The German taste which the pupil of Donower at Munich imbibed from his first lessons prevails in this picture; but it is a scarce example, as Rottenhaemer seldom painted on so large a scale, the largest on record being the picture of “The Feast of the Gods,” for which his patron, the Emperor Rodolph II., paid a large sum; and in subject, and the number of figures it assimilates to this production. Paul Bril, as well as Breughel, assisted him in the backgrounds, and the colouring of this one makes us hesitate between the contributors to that part of the subject; but be that as it may, this is a very appropriate and interesting picture. Rottenhaemer was born at Munich in 1564. After studying at Rome he visited Venice, where he studied the works of Tintoretto, whose style he imitated very successfully. He died in 1606. John Breughel was born at Brussels in 1565, and died in 1642.

No. 412.—“The Head of Mary, Queen of Scots, on a Charger.” Contributed by Lord Londesborough, painted by Zuccaro. It is a most curious picture representing the decapitated head of Queen Mary, placed in a charger or large dish. The hair is brown; the features full, showing no emaciation after death. It was obtained from the collection of Mr. Plura, of Bath; and the statement received with it is, “that a page named Oliphant, attached to the Queen of Scots’ household, took a sketch of the head, and carried it with him to Paris, where he entered the French service, and had this painting executed by Zuccaro from the sketch.” There exist other paintings of the like painful character; of these, one presented by a Prussian nobleman to Sir Walter Scott is preserved at Abbotsford. The head is placed in a dish, on a table covered by a scarlet cloth, and a narrow scroll appears from beneath the dish, inscribed “*Maria Scotiæ Regina*. Amias Cawood, Fotheringay, the 9th of Feb., 1587.” The artist may have been related to Margaret Cawood, the faithful attendant of the unhappy Queen. Another very painful delineation of the severed head, possibly a contemporary painting, may be seen in the United Service Museum. On the back is the following note:—“The Head of Mary Queen of Scots, the day after her execution.” Lieut.-Col. Birch. We are indebted to Mr. Turnbull for the following notice, by a recent traveller in the North of Europe, of a similar memorial among the paintings in the *Ritter-Saal* at Fredericksborg, in Zealand:—“None touched us more than an exquisite head of Mary Stuart, after her

death. There is something so original in the sweet and mournful beauty that still lingers on her features, even in death, that one is inclined to believe the tradition which alleges that it was taken from nature."

No. 413.—"Portrait of Ben Jonson," by W. Dobson, contributed by Leonard Thompson, Esq., Sheriff Hutton Park. The artist was born in London in 1610, and became a celebrated portrait painter. He was recommended to Charles the 1st by Vandyck, and his works possess considerable gracefulness and a charming tone of colour. He died in 1646. The picture before us is undoubtedly one of his finest works, and is indeed so striking that the very style and character of the poet beam through the features, and we cannot contemplate it without mentally exclaiming in the words of the epitaph in Westminster Abbey, "O rare Ben Jonson."

No. 415.—"Joseph relieving the famished Egyptians," by Diepenbech. Among the valuable contributions by Sir W. Worsley, Bart., this may be esteemed as a rare work, and telling well the passage it represents in the life of Joseph. There are paintings in glass by this artist, in the Cathedral at Antwerp; but he left that art, in which he excelled, for the lessons of the great master, who has furnished that beautiful temple with the most glorious and glowing compositions in outline and colour we are acquainted with, and although we do not recognise in the pupil the grandness of his master Rubens, we find much of the character of his oil sketches in the design and grouping of the many figures; but more of the style of Rembrandt, Diepenbech's second master. The lights and shadows are dispersed after his manner, and the feeling and disposition of the figures, express the sentiments of Rembrandt, in his studies of sacred history. Diepenbech was born at Bois le Duc in 1607. One of his finest pictures is to be seen in the Church of the Carmelites at Antwerp. He died in 1676.

No. 416.—"Portrait of the Duchess of Portsmouth" by Sir P. Lely, contributed by the Lord Torphichen, is the work of the state painter of Charles II., an artist who excelled especially in female portraiture. There are five more productions of his pencil in this gallery, but this is the most important, as it favours us with the figure of a celebrated beauty and a landscape. The attitude is easy, and well devised to display the elegance of form and blandishments of this fascinating woman, whose features are so beautifully delineated in her portrait, No. 555, the contribution of Sir W. Worsley, Bart. In Lord Torphichen's contribution the scene is Arcadian, according to the French idea, and reminds us of those fancies of Louis le Grand in the backgrounds of the portraits of his favourites, and the choice of their places of seclusion; but who can look at this picture, and, having read Macauley's description of the deathbed of Charles II., forget the end of "lovers of pleasure more than the lovers of God," and yet that a life of vice and frivolity did not extinguish all the sentiments of religion in the breast of the mother of the Duke of Richmond. The hands, and especially the foot, are exquisitely painted, and the face is the same, in the *negligé* of this representation as in the more dressed figure of Sir W. Worsley's, and both pictures are full of the mannerism of Lely, and belong to old families, in whose ancestral halls they have hung almost ever since they were painted. We claim the same proof of an original portrait of Ann Hyde, Duchess of York, No. 546 by the same artist, sent here from the collection of Leonard Thompson, Esq., of Sheriff Hutton Park. It is the likeness of the youngest daughter of Clarendon, the ill-treated statesman, and friend of the

licentious monarch, who preferred Buckingham and his party to his more virtuous counsellor and the restrainer of his vices. She married the brother of Charles II., afterwards James II., and left two children, the Princesses Mary and Anne—the first married to William III., the second to George, the son of Frederick III., King of Denmark, best known to us as Queen of England. Nos. 467, the portrait of the Countess of Fauconberg, and 517 of Thomas, her husband, are of family descent, in the house of Sir G. O. Wombwell, by whom the two latter are contributed. If we did not know that all Cromwell's daughters, excepting Mrs. Fleetwood, were zealous royalists, we should ascribe the paintings to Walker, the principal artist employed by the Protector and his adherents; but here, at any rate, is a daughter of the great republican, in her outward features the image of her father; and if we couple her mind with that of Mrs. Claypole in her dying injunctions, as they are portrayed in Mr. Lucy's engraved picture of that last interview, we may put much trust in physiognomy as the art, according to Dr. Johnson's definition of it, which discovers to us the temper and foreknows the fortune by the features of the face, for all this is here graphically and historically placed before us. We pass on from Lely's pictures, which, like Sir Thomas Lawrence's, owe a great deal to the beauty of his sitters, and although we cannot but call him a great painter we may conclude our notice of his pictures by giving him a place next to Vandyck, in the catalogue of our Exhibition, which is so rich in the selection of these subjects, as to claim the highest point of excellence in portraiture, which was the attraction of those foreign artists to England who were the pioneers of a school we may now call British.

No. 418.—"Portrait of Shakespeare," contributed by the Lord Londesborough, is a curious old portrait, very much resembling the Chandos one, which is dark, and reminding us of the bust at Stratford-on-Avon, which furnish us with the likeness of our immortal bard, as it is generally accepted.

No. 420.—"Portrait of Drayton, the Poet," contributed by Leonard Thompson, Esq., is also a very fine portrait. In 1593 Drayton published a collection of Pastorals, entitled "The Shepherd's Garland," which was followed by his greatest work, "England's Heroical Epistles." In 1613 he published his "Poly-Albion," or a description of England, to which Mr. Selden wrote notes. He was born at Hartshill, Warwickshire, in 1563, and died in 1631.

No. 421.—"Portrait of Cranmer," contributed by the Hon. Payan Dawnay, and No. 496, "Portrait of Henry VIII., contributed by G. J. Yarburgh, Esq., are both curious productions of Holbein, who was born at Basle in 1498. In general he painted on a green ground, but in his small pictures sometimes on a blue. His colouring was strong, and he gave a rotundity to his flesh, by which the originals were always distinguished from the numerous copies there are of his works. He died in 1554.

No. 424.—"Portrait," by Rembrandt, contributed by A. Allan, Esq., Edinburgh. This portrait reminds us forcibly of the one of the artist himself as a young man in the National Collection. This and No. 580, "Interior of a Church," also contributed by Mr. Allan, are, we believe, the only two specimens of this celebrated artist in the galleries, and this latter is as beautiful as it is rare. The tone of colouring is rich and deep, with less of the brown than in most of his works. The finishing is perfect and not too laboured, and the transitions from light to shade are charmingly tinted and full of lustre. Behind the pillars is a piece of red drapery, which enriches and relieves the lights and shadows, so



harmoniously opposed in the architecture, and the groups of figures are all appropriately placed and marked with individual distinctness throughout. It is quite a gem, and severe criticism could scarcely find in this charming picture a flaw. No. 424, is full of character and life although not touched with so spirited a pencil or so rich a tone. We feel that in this subject as in all his portraits the likeness must be good, and there is a delineation of character and a mode of colouring and handling which, without reference to the person who sat for it, make it valuable as a work of art. It is smoother than most of Rembrandt's heads, and therefore it may have been painted before this great master of the Dutch school adopted a rough style. Rembrandt was born on the banks of the Rhine in 1606, from which he received his appellation of Rembrandt Van Ryn. Though he acquired a distinguished reputation by his historical works, he is also deserving of admiration as a painter of portraits. His picture of "The Woman taken in Adultery" is in the National Gallery. He died in 1674.

No. 425.—"Virgin and Child," by Andrea del Sarto, a most valuable contribution by Lord Wenlock. We see here the successful student of the great Italian masters, and amongst others of Leonardo da Vinci, in the beauty and correctness of his design and the felicity of his execution, and this picture certainly has more of the charm of his chiaroscuro in it than the "Head of St. Paul," No. 518, which was painted by Leonardo, probably at the beginning of his career. This has caused some critics to call Lord Feversham's a reputed work by that inimitable painter, who was always aiming at perfection, and therefore varied in excellence and style. We read, for example, of one period when his paintings had less energy of shade, and of heads of forms (rather delicate than exquisite), and exquisite as we think the Head of St. Paul, we cannot class it among his maturest accomplishments. It is however the highly finished work of a noble genius and accomplished man who spent four years of his life over one picture, and always painted for glory, never for wealth's sake. None ever equalled him in the expression of his subject, and we may challenge the critic to produce the master, if this be only a reputed picture of Da Vinci, whose mind and pencil could elevate him to a creation like this. The conception is that of a refined taste and a judgment founded upon deep thoughts about the resolute, and bold spirit of the martyr; and so truthfully has he delineated the character of the great apostle to the Gentiles, that we know of no artist who could give it as it is here represented but the painter of the other apostles, in the Last Supper, where the emotions of their hearts at that period of agitation are as truly delineated as settled purpose and immovable constancy in the attitude and physiognoms of the St. Paul. The picture may have suffered by time and cleaning, but here it is with "all the looks of nature and of life. And it is still inimitable in the minute and elaborate finish to exquisite design for which Leonardo was famous. The Andrea del Sarto does not suffer in this comparison, for it is a fine work, and shows a profound knowledge of art. The Virgin Mother is full of grace, and there is much elegance in the arrangement of the drapery and the outline of the figure, which is placed in an attitude of attention to her son, the expression of whose features is eloquent and divine. The chiaroscuro, as we have intimated, is most effective in giving truth and roundness to the figures and faces, which are so disposed and expressed as to make this picture vie with some of Raphael's in the graceful and natural representation of a subject, too often treated with

more imagination than truth. The attitude and features of the child Jesus are very animated, and, as has been written of another of A. del Sarto's pictures, the countenance is full of spirit and wisdom, and strongly expressive of what we read in the gospel of his growing years.

No. 426.—"Game and Dog," and No. 469, "Game and Cat," both pictures painted by Owen, and contributed by H. S. Thompson, Esq., Kirby Hall, are broadly painted, and form a pair of most effective pictures.

No. 428.—"Mr. Quin as Sir John Falstaff," by F. Hayman, and contributed by the Lord Londesborough. The portrait of this inimitable actor was attempted unsuccessfully by Gainsborough, but this must be a strong likeness of him in his most famous character. Francis Hayman was born in Exeter in 1708, and was considered one of the best historical painters in the kingdom. He died in 1776.

No. 429.—"Portrait of Vanderwerf," contributed by R. Nasmyth, Esq., Edinburgh, is an exquisite finished portrait of the painter by himself, and reminds us of the accuracy and finish in the works of Mieris, which he copied so closely as to deceive the best judges. There is a picture of "The Crucifixion," by the Chevalier Vanderwerf, in this gallery, belonging to G. J. Yarburgh, Esq., Heslington Hall, No. 478, in which we trace the same peculiarities of colouring and pencil to be observed in his portrait. The latter is not so like ivory, the defect in his style; both are smooth, and for want of earnestness, unlike flesh. There is, however, great neatness of pencilling and elegance of design in the works of this accomplished master, and the portrait expresses the mind and manner of the Courtier.

No. 433.—"Portrait of Nicholas Poussin," by himself, is the property of Sir W. Worsley, Bart., Hovingham Hall, who has contributed some charming examples of this master. Nicholas Poussin was born at Andilly, in Normanby, in 1594. Probably he was first brought into notice by painting six large pictures in distemper, for the College of Jesuits, which was followed by his picture of "The Death of the Virgin," for the church of Notre Dame. His first style was an imitation of the colouring of Titian, which he afterwards abandoned, and adopted one less warm and more resembling the marble of the ancient statues than real flesh. One of his best pictures, "A Bacchanalian Triumph," is now in the National Gallery. Poussin died in 1665. He is here represented, as we should expect to find him, by a physiognomy characteristic of his works. Take, for example, No. 444, "Venus, with her Attendants" in the first catalogue, but which should be "Aurora and Tithonus," and there are the results of the indomitable energy of this accomplished artist in working out a style of his own. The genius with which he was gifted for the poetry and sculpture of the ancients, is as marked in his features as in the beauty and grandeur of his scenes. There is the power of imagination which carries us back to the mythology of the Greeks, and, as his biographer has written, "his backgrounds are pure classic ground." The chariot of Aurora and her horses; the time of her approach, before the rising of the sun, with her precursors strewing her way with flowers, and the figure of Scamander, resting on his urn, are all indeed purely classical, and "abstracts from the theories of the antique." In this picture there is, in fine, much good colouring and beautiful effect, but the accessories to the principal part of the picture are such that we must agree with Bellori, they give an importance to the background which it should not have. However, we prefer that in Sir W. Worsley's other contribution,

No. 474, "Venus at the Bath." In both pictures there is much beauty of design, but the figures are too ideal and statue-like, and the colouring is as cold as marble, the attitudes are not all equal in grace; but here the depth and richness of the landscape behind the bath is translucent through shadows, and harmonious in tone. We have seen some backgrounds, by Sir J. Reynolds, like it, but this picture takes us into the studios of Titian and Rembrandt to account for the nature of the shade and force and sweetness of the tints.—No. 604, "The Martyrdom of St. Sebastian," by the same artist, contributed by Mrs. Smith, of Acomb, is a sacred subject, treated in a purer style than his wont. It is full of pathos, with a clearness of colouring we seldom recognise in his works.

In our notice of the works of C. Maratti in our last week's impression we erroneously mentioned Nicholas Breakspere, No. 573, as Pope Clement the Ninth. He was Adrian the Fourth, and his rise to that dignity was very remarkable. He was born at Abbots-Langley, in Hertfordshire, was the son of a beggar, and for a long time himself subsisted on alms, for which he was compelled to beg. He hired himself as servant to the Canons of St. Ruf, near Avignon, became a religious of that community, and soon after was made Superior of the Convent. Eugene 3rd raised Breakspere to the Bishopric of Albans, near Rome, and sent him as legate to Denmark and Norway, where he reformed the habits of the clergy. He was elected Pope in 1154. Lord Macaulay says, "when the English name was a reproach, and when all the civil and military dignities of the kingdom were supposed to belong exclusively to the countrymen of the Conqueror the despised race learned with transports of delight that one of themselves, Nicholas Breakspere, had been elevated to the Papal throne, and had held out his feet to be kissed by ambassadors from the noblest houses of Normanby."

#### ANCIENT SCHOOL.—EIGHTH NOTICE.

No. 434.—"Prayer," by John Baptist Greuze. We are indebted to the generosity of Lord Londesborough for many valuable contributions to the Exhibition, and amongst them for this specimen of the peculiar style of this most esteemed master in the French school. Those who have inspected the Louvre, or seen his beautiful gems in Edinburgh, will say at a glance, "here is a chaste example of John Baptist Greuze." It is a pity that the background is damaged, and that is perhaps the reason we are not favoured with a nearer view, but enough is given to satisfy the beholder with the original of one of those charming works often seen engraved. The scene is domestic, the subject affectingly simple in its thought, and we can give no higher praise to it than when we say it is a lovely picture of the chamber of prayer, into which no artificial objects are introduced to mar the worship of the pure in heart. Greuze was born at Tournus, in France, in 1726, and died in 1805.

No. 436.—"Portrait of Lucy Percy, Countess of Carlisle," by Vandyck, contributed by Leonard Thompson, Esq., Sheriff Hutton. The portraits in this gallery are all of an interesting character, and add importance to it in giving the resemblances of personages described to us in history whose forms and features we would like to see. But besides this they are mostly fine works of art. "In portraits," Sir Joshua Reynolds writes, "the grace, and, we may add, the likeness consists more in taking the general air than in observing the exact similitude of every feature," and in these paintings by Vandyck the general air is always good, the similitude of feature moreover is not drawn from one picture into another, but there is a pleasing variety in all

his works. He was the pupil of the greatest colourist of his day, Rubens, unequalled perhaps at any time in that respect but by Titian, whose glorious pictures at Venice were the after-studies of Vandyck. In "The Magdalen," No. 489, the property of H. S. Thompson, Esq., we recognise the disciple of Rubens, but in the "Portrait of the Countess of Carlisle," the student of Titian, and much as we admire the carnations in the picture of the Magdalen, we must defer to the opinion that there is more delicacy and purity in the carnations of Vandyck than in those of Rubens, and in the examples we are now contemplating, true to nature, exquisite in expression of grief and contrition as that portraiture of the weeping penitent is, it lacks the refinement of the portrait, which is more delicate in touch, and more perfect in finish, especially in the hands; but Vandyck is universally allowed to have excelled in painting the extremities of the human form. Look, for example, at No. 498, "Portrait of Archbishop Usher," contributed by H. S. Thompson, Esq., and how finely painted is the hand on the book, which is as truthful and delicate in its touches of old age as those in the hands and arms of the more youthful figure of a lady of well-born blood. The portrait of that great scholar, profound philosopher, and eminent divine arrests our attention, however, as a picture that is admirably painted, and we feel must be a good likeness, for it is full of life and thought, and in its accessories and correctness of design, is worthy of the pencil that so faithfully and frequently drew the portraits of his royal master Charles the 1st and his family,—works that for expression, purity, and truth of colouring, cannot be surpassed. We expect that Usher's portrait will be a great attraction at the Church Congress about to assemble in York, and it may remind those who take a part in it of the Archbishop's proposal in 1641 "to constitute such a species of Government as should embrace the advantages proposed by Episcopacy as well as the Presbyterian form!" No. 452 is also a fine example of this master, and one in which he seems to have taken an interest as the portrait of his friend. It is contributed by Sir W. Worsley, Bart., Hovingham Hall, and is a portrait of Liberte, organist at Antwerp, who is here represented with a scroll in his hand, on which is drawn the figure of the cross. We could wish this portrait had been hung lower down, but we know the hanging committee could not do all they wished, and we must therefore content ourselves with looking up to as fine a portrait as ever graced a gallery. The expression of the head, and "the tender melting of the tones," are as harmonious as we will believe the performances of the organist were, when his soul was in his work. No. 453, "The Portrait of Lord Belasye, of Worlaby," contributed by Sir G. Wombwell, Bart., is an aristocratic portrait of an apparently young and amiable nobleman. The attitude is graceful in the extreme, and it leads us to the conclusion that he knew how to use his arms and hands as well as Vandyck knew how to paint them. In this picture, too, we learn how cast of drapery in its folds and disposition aids the easy and natural contour of a portrait. The other portraits by Vandyck in these galleries are No. 458, "Portrait of Charles I.," and No. 460, "Portrait of Henrietta Maria," his Queen, both contributed by G. J. Yarbrough, Esq., Heslington Hall, and in which we see the faithful portraits of the unfortunate monarch, whose family and fortunes, as they were connected with this city, we reserve for a future notice. Perhaps these portraits came direct to Heslington Hall, as it was built in the time of Queen Elizabeth, and belonged to a loyal family whose descendants have always been



friends to York, and liberal contributors to its best interests; and last, not least in our esteem, to this Exhibition. No. 553, "Portrait of a Lady with a Rose," by Vandyck, is a beautiful portrait, and full of lovely colouring; but the left hand and arm have some time, we think, suffered from accident; and yet it is worthy of its place here, and also its ancestral home, the mansion of Leo. Thompson, Esq. We owe Lord Lonsborough so much that we hesitate to question the picture of "Charles the Second and Lucy Walters," No. 572; but it does not resemble Vandyck's other pictures and portraits in design or colouring, and especially if we look at the horse and remember how grand an animal painter he was when he introduced a horse into the portrait of the merry monarch's father. It is, nevertheless, a rare and curious picture, and as we have not seen others of the size and subject, it may have been thus painted to please the parties interested in the scene, which is historical. The adventure took place at the Hague, and the lady afterwards was the mother of Charles the Second's favourite son, the Duke of Monmouth. The son inherited the genial qualities and the vices of his father, and caused much trouble to James the Second, and although, strictly speaking, not a Stewart, he met with a Stewart's fate at last. Vandyck was born at Antwerp in 1599, and died in 1641.

No. 437.—"The Raising of Lazarus," by Sebastian del Piombo. This picture belongs to the Lord Torphichen, and we understand it has been for years in the gallery at Calder House. Its antiquity is stamped upon every part of it, and the "hanging committee" have very properly hung it with some other dark pictures in a conspicuous place, for had they been lifted higher up, as some lighter pictures are, which will not bear so close an inspection, it would have been a great mistake. The subject of this work is sepulchral, and the tone of colouring suits it well, although differing much from his greatest work, which is now in our National Gallery, and wherein the figure of Lazarus is said to have been drawn by Buonarroti. Perhaps Lord Torphichen's picture was painted when the artist was a pupil of Giovanni Bellini, for it is as unlike that grand altar piece of the Raising of Lazarus, designed for the cathedral of Narbonne, as some of Raffaele's small pictures on leaving the teachings of Perugino are distant from "The Transfiguration," his *chef d'œuvre*, which was intended for the altar piece in the church of St. Pietro in Montorio, at Rome. It was, in fact, to rival Raffaele's great work Michael Angelo, Buonarroti got Piombo to paint the admirable composition, which forms the best picture in England we possess, and it is said furnished him with the design. The first Napoleon employed an agent to treat for its purchase from Mr. Angerstein, and it is reported that he offered £20,000 for it, but its owner replied he should not get it away from England if he would give thrice that sum. Piombo, left to himself, is nevertheless distinguished in the small picture now in the Yorkshire Exhibition, by a design "full of character" and "heads and hands" admirably drawn. The subject is differently treated from the other representation, and most we have seen, for there, as in Rembrandt's etching, the attitude of Jesus is suited to the words, "Lazarus, come forth;" but here he that was dead is come forth, and whilst they are loosing him to let him go, our Saviour has lifted up his eyes again to his Father, and thanked him that He has heard Him. The astonishment of the bystanders is variously and forcibly expressed. Martha, by the side of her risen brother, is a characteristic figure in shade. Mary, stooping with gratitude at Jesus' feet, is equally descriptive in light, and well coloured; but our Lord, as the chief figure, is as it ought to be, before

and above all in point of excellency of expression and dignity of place. The idea in the mind of the painter appears to have been a personification of the Man of Sorrows and acquainted with grief, whereas the expression of the Redeemer in giving his word of power is seen in that greater work, for which the painter had better models, and the help of the greatest master in art that ever tried to raise a man above himself. That performance is indeed sublime, whilst the one before us is painted after unpleasing models, that look like portraits of monks and friars; or one of those fraternities which Sebastian del Piombo afterwards joined. According to Lanzi his name was Luciano, but when "he exchanged the secular for the monastical garb, he became known under the name of Fra Bastian del Piombo." His great picture, however, is signed "Sebastianus Venezianus facietat." Venice being his birth-place, and the city in which he first distinguished himself as a portrait painter, and in which line we have an example, No. 508, "The portrait of Cardinal Pole," the property of J. Tennant, Esq., of Kildwick, is hung high, but it is forcibly painted, and there is no difficulty in discerning the features of this remarkable man who in his writings was so great an opponent to Henry the 8th. He was appointed legate from the Court of Rome to England in the time of Queen Mary, and, after he had reconciled the kingdom to the Pope, succeeded Cranmer, as Archbishop of Canterbury. We have the portraits of both of them in this gallery, and they will be objects of interest to all who are readers of history, and may trace in the countenances of these men some outlines of their character. Reginald Pole was a sincere man, and a reformer of abuses. He intended to publish the New Testament, and establish Cathedral schools. After the death of Raffaele, Piombo was considered the most distinguished artist in Rome. He was born in Venice in 1485, and died in 1547.

No. 439.—"Landscape and Ruins," by Wootton. Here is a composition of an English artist who generally painted animals—particularly horses—the sports of the turf, and the field; and, as a disciple of John Wyck, came to England about 1640, and obtained a style after the manner of Wouvermans. There is a splendid specimen of J. Wyck in this collection (No. 495), which for correctness of drawing and spirit in the action can scarcely be surpassed. Wootton's picture is sent here from Newburgh, the seat of Sir G. O. Wombwell, Bart., and it is worthy of a resting-place in that fine old mansion depicted in our gallery by another loan from that generous contributor. Wootton flourished about 1720, and as he was a frequenter of Newmarket, &c., he was a likely man to sell his landscapes in a sporting county where he was employed to paint the race-horses.

No. 440.—"Interior, with Figures," by Peter Van Bloot, is contributed by N. Nasmyth, Esq., Edinburgh, and we believe it formerly belonged to Vander Pott. His works are scarce, even in Holland, and it is a treat to see such a fine specimen here. Every object in this picture is faithful to nature, and there is a freshness in the colouring, a little mellowed and improved by time, which is as agreeable in effect as the judicious management of the many objects is surprising in realising each at its distance and in its place to the eye. The poultry and eggs, the culinary utensils, and the kitchen itself are executed with a neatness of pencil, and with truthfulness to nature. Van Bloot died in 1867.

No. 442.—"Portraits of Augusta Sophia, and Elizabeth, daughters of George the 2nd," painted by Zoffany, and contributed by J. Jackson, Esq., Fairfield. This is a very

pleasing picture, and remarkably fresh in colour. Zoffany was born at Frankfort-on-the-Maine, came to England, and was patronised by Sir Joshua Reynolds, and his most distinguished works are of the royal family; but there is a beautiful little picture by him, No. 581, "A Child with White Rose," contributed by G. J. Yarburgh, Esq., which may vie with any in neatness of finish, and is alike characteristic of the child's costume in royal and aristocratic houses at that period. Zoffany died in 1790.

No. 443.—Portrait of Eleonora, Duchess of Mantua, &c., by Tintoretto, contributed by Sir W. Worsley, Bart., is the most striking portrait in our gallery, and whether it be painted by this great Venetian artist or his daughter, who excelled in portrait painting and visited most of the Courts in Italy for that purpose, it is a noble work, and of great majesty. The breadth in the drapery is grand, and so freely painted that on a near inspection it looks like a daub; but at a proper distance it is easy and natural, and the satin of Florence is as shining in brightness as the lustrous silks in the careful finish of Terburg. There is less of the style of Titian in this than in the general portraits by Giacomo Robusti, called Tintoretto, because he was the son of a dyer; and yet it is in his bold manner, and full of those strong lights and fine masses for which he was famous. But the inscription points to the patrons who solicited his daughter Marietta to visit their courts and paint their portraits, and we are told that her father remained at Venice, and was unhappy without her. We suggest, therefore, that it is the work of Marietta Robusti, without meaning any disparagement to this splendid example of that principle of dispatch which generally ruled the father, and influenced his labour, for, this work as a whole, and in parts, seems to have been done at once, and in its touch, if it has been equalled, it has never been excelled. Tintoretto was born at Venice in 1512, and died in 1594.

No. 448.—Portrait of the daughter of Sir John Brook, Bart., by Sir G. Kneller, is contributed by Joseph Munby, Esq., York, and is a very good example of this master who began his career in Holland, and after visiting Italy and spending some time in Hamburg, settled in England. Charles the 2nd sat for him several times at his house in Covent Garden, and there he realised a large fortune. He succeeded Sir Peter Lely, and if we compare this picture with Lely's portrait of Charles the 2nd, No. 438, the property of Sir W. Worsley (already noticed), we may call him a fair competitor of that artist; but it was not in male portraits Lely excelled, his lighter and more graceful pencil portrayed feminine beauty in a manner that Kneller could not touch. And yet there is an elegance in his style, and a depth in his colouring, which is very engaging, even where there is a want of animation in the countenance. It has been remarked that he had too great a sameness in all his portraits, but he was employed by the most distinguished personages in Europe, and praised in verse by Addison. He died in 1726, aged 78.

No. 450.—"The Dutch Pedlar," by Victor. We have seldom seen a picture by this artist, and are therefore obliged to H. S. Thompson, Esq., Kirby Hall, for so favourable a specimen of his style and design. The pedlar, who is selling his wares, is a carefully-painted head and figure, and the story is well told in the countenances and by the attitudes of his customers. The lover, who is tempting the maiden with a ring he would fain put on her finger as an engaged present, is met with a coy reply to his question by a glance at the tempting offer, and a half-withdrawal in the expres-



sion of the woman's countenance, which reminds us of the comedy, "She would, and she would not," and the boy with his toy in the corner, and his arch look, intimates that if the bait is taken, the poor fish will pay dearly for her whistle. It is a humorous subject, more chastely treated than most such in the Dutch School, and if it wants the brilliancy and depth of the great masters it is nevertheless a pleasing and harmonious composition. JAN VICTOR or PICTOOR was born 1640, died about 1670.

No. 454.—"Sir James Thornhill exhibiting his Picture, &c., &c.," by Hogarth. We now come to one of the very best pictures in our gallery, and it is also the property of H. S. Thompson, Esq. Whether we look at it as a conversation picture or of portraits, it is interesting, and the painting is much better than we generally see in those well-known performances, which have established Hogarth's reputation. The picture is a family one, for Hogarth married Sir James Thornhill's daughter; and Dr. Sydenham, one of the greatest and most liberal characters that ever graced his profession, is here seated as the kind friend of his nephew, whom he helped, when in poverty, to follow his studies in art, of which Sir James is showing to him a specimen. There is dignity in the patron, and a graceful and modest demeanour in the air and attitude of his protégé. Every figure in the group proclaims itself a likeness, and the neatness of the pencilling and the finishing touches of the picture are capital. Thornhill was appointed by Queen Anne to paint the Cupola of St. Paul's Cathedral, also the great saloon and the Refectory in Greenwich Hospital. And besides these and his excellent copies of Raffaele's Cartoons, he has left us many admirable pieces, executed with skill and judgment. It is pleasing to contemplate the countenance of a youth who began life with the need of a charitable relative's assistance, and who persevered and conducted himself in such a way as to gain universal esteem, and after re-purchasing his family estate by the gains of his talent and industry, also obtained the honour of knighthood, and was elected one of the members of Parliament. Walpole considered Hogarth rather as a writer of comedy with a pencil than as a painter; but in Mr. Thompson's contribution to this gallery we recognise both good portraits and good painting. He was born in London in 1697; and died in 1764.

No. 461.—"The Prodigal Son," from the collection of Lord Wenlock, is a good specimen of Salvator Rosa's scripture subjects. We are more accustomed to his easel pictures in this country, and to his landscapes peopled by figures in armour, seated on rocks, or banditti grouped near caves and mountains, and under trees torn by the tempest, and a heaven full of storms and terrific grandeur, but here is the prodigal son hiding his shame in the embraces of his forgiving father, and the father looks down upon him with a smile of reconciliation, and takes him back to his home and his bosom. The figure to the right of the restored prodigal seems to us to be a portrait. It would be interesting to know whose it is, for everything connected with the life of this great painter is of value. His battle pieces, his marine pictures, shipwrecks, horses in action, the fury of combatants, and the rage of the elements are all wonderfully and awfully portrayed on his canvass. We refer to No. 506, "Landscape and Warriors," the property of Lord Londesborough, as an example of his composition in the quieter representations of those subjects; and to No. 586, "Landscape with Thunderstorm," a small easel picture, contributed by C. H. Barstow, Esq., of York, to illustrate our notices of his grandeur and magnificence. He was born at Naples in 1615, and died in 1673.



# ANCIENT SCHOOL.—NINTH NOTICE.

No. 462.—“Madonna,” by Sassoferrato, contributed by the Lord Londesborough, is a sweet picture, though it varies in some points from the famous work of the same description in the Dresden Gallery. It is nevertheless a good specimen of the Madonnas painted by Salvi, called il Sassoferrato, a great imitator of other masters; and we think in this work a copyist of Raffaele and Guido. He was born near Urbino in 1605; and died in 1685.

No. 464.—“Charles the 1st and Family,” by Stone, the property of Sir G. O. Wombwell, Bart., contains the portraits of Charles, his wife, and two daughters, whom we take to have been the Princesses Mary, who married the Prince of Orango, and Elizabeth, who died young. The painter, Henry Stone, is usually called Old Stone to distinguish him from his brother John. There is a portrait by him at Castle Howard, representing the same monarch and one of his sons, which gives a more melancholy expression to the King's countenance than this, which was perhaps taken before the battle of Marston Moor, when the tide turned against King Charles and overwhelmed him. We meant to say more about his connection with York, which was loyal to him and his cause, but we have only space to observe that he was some time resident at the palace within a short distance of this Exhibition, now the Wilberforce Institution, and over one of the gateways there are still the arms of the Earl of Strafford, which furnished an article of impeachment against him from being placed on a Royal dwelling. Stone was a copyist of Vandyck and other masters. He died in 1653.

No. 463.—“Portrait of Mary Stuart, Queen of Scots,” belongs to Lord Torphichen, and it is painted by Sir John Medina, an artist who visited Scotland under the patronage of the Earl of Leven, and was knighted by the Duke of Queensbury, the Lord High Commissioner, being the last knight made in Scotland before the union of the two kingdoms. Walpole says, “he went carrying a large number of bodies and postures to which he painted heads,” and perhaps this is one of them which he was commissioned to fill up after the most approved originals, for it is the same oval as the faces of the most genuine portraits of Mary Queen of Scots, at South Kensington; the nose is the same in shape, the colour of the eyes the same, and not like the features in the painting belonging to the Bodleian Library, at Oxford, which is the conventional representation of the beauteous Queen in the romance of history, poetry, and the drama. The dress in Lord Torphichen's picture is very peculiar; but it is rich and rare, and beautifully painted, and belongs to the period of Mary's reign in Scotland. The hair is not her own, for it was more red than auburn, like her cousin's, who called herself “her loving sister,” and had a fabulous number of wigs according to the fashion that seems from this picture to have found its way to Edinburgh, where, we doubt not, Sir John Medina studied well his subject. He visited most of the Scotch nobility, and, probably, the family to which this portrait belongs, and whose fortunes were so intimately connected with Mary Stuart's, for in the same gallery is the portrait of John Knox who administered the sacrament for the first time at Calder House; and there, too, Mary herself was present at a sermon preached by one of the reformed ministers, and also at a baptism of a child of Lord Livingston's, wishing to conciliate the protestants to her marriage with Darnley. Sir David Wilkie's unfinished picture of “Knox administering the sacrament at Calder House,” was begun there, and belongs to the Scotch Academy. Sir John Medina was the

son of a Spanish officer, was born in Brussels in 1661, and died in Edinburgh in 1711.

No. 472.—“Portrait of the Marquis of Argyle,” by Walker, the painter of Cromwell and the republican party that Argyle joined, and were Oliver’s supporters, is contributed by Captain Spencer, and so exactly fits Sir Walter Scott’s description of McCallum More, that we give it in proof of the genuineness of a portrait which, after seeing Ward’s “Last Sleep of Argyle,” might be doubted. “The marquis himself,” writes the magician of the north, “was dressed in the fashion of the period, which Vanduyck so often painted. His dark complexion, furrowed forehead, and downcast look, gave the appearance of one frequently engaged in the consideration of important affairs, and who has acquired, by long habit, an air of gravity and mystery which he cannot shake off, even where there is nothing to be concealed. The cast with his eyes, which had procured him in the Highlands the byname of “Gillespie Grumach” (or the grim), was less perceptible when he looked downwards, which perhaps is one cause of his having adopted that habit. In person he was tall and thin, but not without that dignity of deportment and manners which became his high rank. Something there was cold in his address and sinister in his looks, although he spoke and behaved with the usual grace of a man of such quality.” There are few portraits of this extraordinary man, and we fancy, if it were not an anachronism, the picture might have been taken from the novelist’s sketch of him when we look at it in this gallery, or that Sir Walter had seen one like it.

No. 473.—“Wandering Minstrels,” by Ostade, is another valuable contribution from the collection at Hovingham Hall, and a good specimen of the master in the fidelity of his pencil. There is not the warmth and richness of colouring which glow in his more finished pictures, but there is everything here to tell us it is the work of Adrian Van Ostade, whose etchings we have so often admired,—whose pictures have been frequently engraved,—and this, we think, among them. There is a perfect gem of this esteemed painter—No. 581, “A Cottage Scene,”—contributed by Lord Londesborough. It may be compared with Sir W. Worsley’s larger picture—and a large one it is for an Ostade—to give us the knowledge of his works, and show us in one the freedom, and in the other the neatness, of his pencil. He was born at Lubeck, in 1610; and died in 1685.

No. 480.—“Joseph Telling his Dream to his Brethren,” by Raffaele, and contributed by Josh. Mason, Esq., York, is engraved; and from the disposition of the engravings, and the tracery and colour on the canvass, we are persuaded that this work is, as represented in the catalogue, a painting from one of Raffaele’s designs to be copied in tapestry. Penni, or Il Fattore, as he is called, painted few pictures in oil, and his frescoes are mostly perished. If, then, we are right in ascribing this picture to him, Mr. Mason is fortunate in the possession of a very interesting work; that tells its story well, and is worthy of the conception of Raffaele, and the copying of his favourite pupil. He was born at Florence in 1488, and died in 1528.

No. 481.—“Hawking,” by Wouvermans, contributed by the Lord Feversham. Among the most remarkable pictures in this Exhibition, is this masterpiece of the Flemish school, painted by Philip Wouvermans. There is a fine field for a hawking party on this canvass, and the chiaro-scuro in landscape is here seen to perfection, the broad shadows are transparent, and the perspective is excellent. Under a dull sky, the scene is animated with sportsmen and horses in a variety of attitudes, and scattered in parties

at distances, marvellously kept in their different proportions. The grey tints of the colouring are enlivened by the judicious treatment of the figures, correctly drawn and tastefully finished with a delicate and spirited pencil; it is in fine, a proof of the realisation of nature in art when the painter is faithful to his subject, and content with her storehouse of lights and shadows, diversities of colour, and the true principles of painting. How much is a genuine representation of nature like this, to be preferred to that excessive colouring and exaggerated drawing which impresses the beholder with the thought "Is this fancy?" or "Surely it is not natural!" Philip Wouvermans was born at Haarlem in 1620, and was a disciple of John Wynaerts, whose landscapes he frequently decorated with his admirable figures and animals. It is said that, notwithstanding his great talent as an artist, he was so ill-requited for his labours that a short time before his death, which took place in 1668, he ordered all his studies and drawings to be burnt, that his son might not follow a profession from which he had derived nothing but poverty and wretchedness.

No. 485.—"View of Ancient Rome, Statue of M. Aurelius, &c.," by Panini, contributed by H. Swaine, Esq., York, is a good specimen of the compositions of Il Cavaliere Giovanni Paolo Panini, born at Piacenza in 1691. He went to Rome and studied the monuments of ancient architecture in the vicinity of that city. His picture of "Christ driving the Money-changers out of the Temple," with figures large as life, was perhaps his finest work. He died in 1758.

No. 486, "The Conversion of the Emperor Constantine," and No. 497, "The Triumph of the Emperor Constantine," by Giulio Romano, are two small but interesting pictures by the best disciple of Raffaele, whom he assisted in many of his principal works. He was fond of such subjects as are obtained here from Heslington Hall. He painted, for example, "The History of the Trojan War," in fresco, and in Mr. Yarburgh's two pictures there are embattled ranks and warlike processions, like those we read of in the *Iliad*. In No. 486, the sign of the Cross, however, tells us of the greatest victory the world ever saw, and history tells us it was the marvel seen by Constantine, and the instrument of his conversion. In No. 497, the conqueror celebrates his victory on the banks of the Tiber, in the Roman Capitol; but both pictures are doubly interesting when we remember that this, the first Christian Emperor, was born in York, and we have a church here dedicated to his mother—Helena. Giulio Romano was born in Rome in 1492, and died in 1546.

No. 487.—"Portrait of the Emperor Charles V.," by Tintoretto, is a portrait ranking high in the pages of history, for Charles, the King of Spain and Emperor of Germany, was also a religious man, and a Cæsar, who after an eventful reign, saw the greatest glory in the Cross, and renounced the pomps and vanities of the world to embrace it. Tintoretto was born at Venice in 1512, and died in 1594.

No. 488.—"Portrait of Lord Bacon," by C. Jansen, is the portrait of one whose extraordinary talents were acknowledged in the time of Elizabeth, and shone in all their lustre in the reign of James I., who raised him to the woolsack. He is here represented as Lord High Chancellor of England, an office from which he was dismissed for taking bribes himself and conniving at others for the same offence, a crime that was then punished with fine and imprisonment. He had, however, so much to recommend him as a sound lawyer, an acute politician, and a profound philosopher that he was released from prison, had his fine remitted, and survived his disgrace five years, and at last bequeathed to our nation the results of his studies and experiments in



works of universal reputation. The painter was much employed by James the first, and excelled in neatness of pencil and clear and lively colouring, but there is a formal stiffness in his manner which resembles the pedantic taste of his royal patron. He was born in Amsterdam in 1590, came to England in 1618, and died in 1665.

No. 490.—“Interior of a Church,” by Hendrick Van Vliet, the figures by A. Vande Velde, and contributed by A. Allan, Esq., Edinburgh, is a valuable acquisition. The style is very different from that in Rembrandt's interior of a church, but it is a careful work, and the production of a pencil well exercised in these subjects. The lights and shadows are not so solemn as Van Ryn's, but it is a well finished picture full of pleasing effects, and the figures are correctly designed by a scarce but valued painter, which is an embellishment not often seen. Van Vliet was a scholar of Emanuel Witt, by whom there is an interior, No. 519, belonging to Mr. Smithson. It was much valued by its former possessor W. Etty, R.A., and is full of excellent effects in the reflected lights from the windows, and the softness of its tones. No. 502, a similar subject by P. Saenredam, the figures by A. Cuyp, belongs to Mr. Allan, and was with the above-named in the collection of Varder Pott, at Rotterdam: differently treated from the rest, it is luminous and well adapted to the manner of Cuyp in the figures he has introduced, and which, small as they are, cannot be mistaken for another's work.

No. 491.—“The Spanish Beggar,” No. 492.—“Two Greyhounds,” No. 500.—“The Spanish Musician,” No. 501.—“Bloodhound,” (the last-mentioned is said to have belonged to the King of Spain), are all remarkable pictures, and well authenticated by the most distinguished painters and students of the Spanish schools who have graced our Academy and our literature, as being painted by Velasquez. These pictures arrest the admiration of the general public as well as of the connoisseur and the artist. We have seen a picture of a young prince and three dogs by Velasquez, and two of them are of the same breed as these greyhounds; but there is a difference in tone and finish that we should expect to find between a finished sketch and a highly-finished picture. The sketch, however, is more effective; and the brown tints and shades give a solemnity, if we may so speak, to all, but especially to the Cuba bloodhound. He is admirably drawn and foreshortened, and as he is scenting after blood prowls into darkness congenial to his vocation. It is a most telling picture, and so is that of the wandering musician which hangs above it. The attitude is excellent, and the expression, if it is not “without art graceful,” is “without effort strong,” and bespeaks the acquiescence of every traveller who has returned from that sunny clime in the praise we give to this faithful delineation of Spanish character. The beggar in the other sketch is also truly Spanish, and evidently a portrait, but Velasquez was incomparable in his rendering of such subjects; and here they are as familiar to us as if we met them in the streets of Madrid or the market place of Seville.

No. 493.—“Landscape, with Fishermen,” by Dall, contributed by J. P. Brown-Westhead, Esq., Lea Castle, Kidderminster. This is a brilliant composition, full of sun, and painted after the manner of Wilson or Claude, for whose work, at the height it is hung, it might be taken. N. T. Dall, the painter, a Dane by birth, must have been a close student of that great master, and although not much known in this country, he painted many landscapes after he came to London in 1760, and in 1768 gained the first prize from the Royal Academy. He died in 1777.

No. 494.—“David and Abigail,” by Guido, contributed



by the Lord Feversham. Abigail, after her husband's ingratitude towards David, loaded seven asses with provisions, and attended by her domestics, went to meet David, who seems to be struck with her beauty and modest demeanour, whilst his resentment is checked by the grace of her action. The attitudes and grouping of the figures are very descriptive, and the casting of the draperies and the colouring of the picture harmonise in this composition, where even the attendants in the background are classical and beautiful in form. It is in Guido Reni's best style after he had attempted, with some success, that of the Caracci and of Caravaggio, and before it became vitiated with the habits into which he fell in his later days. The picture is a great acquisition to the gallery, and it is well placed in the most prominent position to draw attention to its excellencies, and if it sends the art student to read the life of the painter it will remind him of the necessity of seeking higher inspirations than those of art, however well calculated to refine his genius and elevate his mind, the greatest object of the Exhibition after all. The lesson will be a good one if the fate of the gamester in the person of Guido, and of the drunkard in those of Morland and Burns, should awaken the thoughts of any who have fallen into their habits, to what they might have been under the more pure inspirations we see in the works of the painter and the portrait of the poet on these walls. Guido Reni was born at Bologna in 1574. His distinguishing characteristics were an exquisite touch, singular facility of execution, snavity of colour, and a general accordance of the sweetest harmony. He generally designed the eyes of his figures large, the mouth small, and the nostrils close. Amongst his most celebrated works may be mentioned "The Assumption;" an altar piece representing "Christ delivering the Keys to St. Peter;" and "Christ Crowned with Thorns." He died in 1642.

No. 495.—"Battle Piece," by Van Wyck; contributed by H. Thompson, Esq., Kirby Hall, is as fine spirited a composition as can be conceived of the subject. We have before adverted to it, and again notice it as one of the best examples we have in the gallery. As a companion, nothing can be better than Sir George O. Wombwell's picture of a "Naval Engagement," by Stork, No. 505. He was a painter who made nature his master, and he depicted all he drew from her great teachings with correctness and spirit. He has departed from his usual subjects in this picture, and given us a battle on the sea, instead of a war of the elements; and it must be confessed he has succeeded to equal the greatest marine painters.

No. 499.—"Candlelight Piece," by Rubens, is a picture of world-wide fame, from the gallery of Lord Feversham, Duncombe Park, and to attempt to describe its merits would be as ridiculous and vain as to gild refined gold, or paint the lily. We shall only remark that it is a rare picture, as well as a fine one, and if it were not for its surpassing excellence we should have ascribed it to Schalken.

No. 503.—"The Two Marys and Dead Christ," is the property of Henry Ware, Esq., of this city, a gentleman who has done the Exhibition some service in his contributions to the Modern Art department. This old picture is by Agostino Caracci, the elder brother of Annibale, who painted, principally at least, the "Three Marys" at Castle Howard, the great prize of the Orleans Gallery. All the Caraccis are said to have had a hand in it, but Mr. Ware's picture is evidently the sole work of Agostino, whose tones are more hard, unmixed, and severe than the others. If it were not so, we should ascribe it to Lodovico, whose choice was sacred subjects. It is an effective picture, full

of the Bolognese school, and of what is called "passion" in painting.

No. 509.—"Belisarius," contributed by Mr. Ald. Hargrove, is supposed to be an original by Gerard, and there is ample evidence in the painting and the rendering to make us believe it is so, for the picture is decidedly in the manner of Gerard and the classical French school, and the story is told on the canvass more after the romantic history of Belisarius, as it is written by Marmontel, than the true one by our Gibbon in his Decline and Fall of the Roman Empire. It is better in colour than most of its class, and the feeling is good throughout.

No. 510.—"Is it for Me or my Money," the property of Sir G. O. Wombwell, Bart., is supposed to be by a native of Denmark, called Mons. Bernado, and not "Bernardo," as in the catalogue. He was born in 1624, and learned to paint under Rembrandt; entered the academy at Cuylenberg; afterwards travelled to many places, and finished his career at Rome, where, for fear of the pestilence then visiting that city, he forsook the Lutheran, and embraced the Roman faith. The patrons of art in its capital at that time employed him much, and he excelled in curious and burlesque subjects, according with the character of this picture, indicated in the scroll on the table from whence it is taken, and in the execution of the work. Hard features, and the general expression of the two faces, are of Danish type, and the story is told after the manner of Danish legends or tales. It is too common an one—the young and extravagant pretend affection for the rich and saving, and caress them with flattery, whilst their heart is there where the miser points, and the French adage replies to the Dutch scroll—"C'est l'argent que fait tout." Bernado died 1687.

No. 511.—"Fete Champetre," by Watteau, the property of R. Nasmyth, Esq., Edinburgh, is an acquisition to any gallery, and a chaste and beautiful example of this great master's gallant and pastoral subjects and the grotesque. He was born in Valenciennes, in 1684, died in 1721.

#### ANCIENT SCHOOL.—TENTH NOTICE.

No. 514.—Copy of "The Roger's Titian," by W. Etty, R.A., contributed by R. E. Smithson, Esq. The subject of this work, called "*Noli me tangere*," has often been painted, but never more beautifully than in this copy by the greatest colourist of the British school after the greatest colourist in the Italian. The incident is related in the Gospel by St. John, 20th chapter, 16th and 17th verses, where the Magdalene, after mistaking her risen Lord for the gardener, recognises Him when He says "Mary," and on approaching nearer to Him to express her affection and surprise, He says "Touch me not," or as it is in Latin "*Noli me tangere*." The attitudes of both figures, and the expressions of the countenances are good interpreters of the scene, and a rich background, which Titian and Etty only could paint, gives character to the colouring of the whole. The original picture was bequeathed to the nation by Samuel Rogers, Esq., the poet, and a great patron of art, a friend and admirer of the painter, who is the pride of his native city, which he always called "Dear old York."

No. 518.—"St. Paul," by Leonardo da Vinci, contributed by Lord Feversham. We have noticed this exquisite picture in our critique of No. 425, but we cannot pass it by without repeating our admiration of its great characters of truth, brilliancy of colour, and surprising effect. We acknowledge that it may have been somewhat impaired by those accidents which are common to all, and especially to a picture so delicately painted as this, also that it is, in all probability, an early work of this great master, but we believe no work

in the Exhibition will leave so great an impression on the minds of those who have seen it, or any individual obtain from the public more grateful acknowledgments than its noble contributor.

No. 520.—“The death of Prociis,” by Albano, is the contribution of C. H. Barstow, Esq., a gentleman who has sent us many valuable works, and two of great masters of the Italian school. We have noticed his *Salvator Rosa*, No. 586, and we are glad to pay a tribute of praise to this example of a painter who was an ornament to the school of Bologna, and is also represented by a picture belonging to Lord Londesborough, No. 589, “A Sleeping Child.” The colouring is more sanguine and rich in Mr. Barstow’s picture; but there is more force and *chiaro-oscuro* in that charming little picture of a sleeping cupid or a lovely and graceful boy, and the peculiar styles of the artist (for he had more than one style) are thus discernible in both. He at first studied in the school of Denis Calvart with Guido, whose manner is evident in the picture of the sleeping boy, and at last under Caracci, whose manner is seen in this other subject of his later choice. He was born in 1578, and died in 1660.

No. 521.—“Shooting at the Target,” by David Teniers, is the property of the Misses Crompton, the universally-esteemed and respected patrons of all that is good in York, and we are glad to see in this Exhibition so pleasing a contribution to our gallery. It is a representation of the famous exercise in Holland, which has furnished artists with its practice for their subjects, and its hotel-keepers with its prizes for their signs. This specimen is of the former class, and appears to have been painted by the elder Teniers, whose tones are not so silvery as his son’s. His pencil is fully as neat, and because of his studies in Rome we fancy there is less of that after style, of which he was the author, and which the younger Teniers followed to perfection in the wonderful variety of his works. David Teniers, the elder, was born at Antwerp in 1582, and died in 1649.

No. 523.—“Cat and Poultry,” by J. Fyt, contributed by H. S. Thompson, Esq., Kirby Hall, is the work of one of the most esteemed artists of his day, and who was remarkable for the spirit and exactness with which he painted such subjects as the “Cat and Poultry,” even to the hairs of the animal and the plume of the fowl. It reminds us of *Æsop’s* fables, but it is a sketch from nature and not from fancy, which some may think exaggerated and indicrous, but on closer inspection will find true in its delineations, and no caricature. It is superfluous to describe the scene. The picture tells its own story; and if the colouring wants transparency it is impossible to *varnish* the fidelity of this picture to nature with more than truth, for in the words of an art critic, “we see in it a wonderful freedom of hand, and a manner of pencilling peculiar to himself, which distinguishes the works of Fyt from those of any other master.” He was born at Antwerp about the year 1625, and died in 1671.

No. 528.—“Christ in the house of the Pharisee,” by P. Veronese, was lent by a lady, we regret to say, now no more—Mrs. Smith, of Acomb, a liberal contributor to this Exhibition from the first. We think this picture a study for those who desire to paint religiously-sacred subjects, and to excel in high art. It is grouped in three parts, the left of the triptych in the salutation intimates baptism to the spectator; the centre, in which Christ is forgiving the penitent, absolution; and the right, where the acolyte bears the chalice, the sacrament of the body and blood of Christ. All are represented in the manner consecrated to us by the old masters and students of the pre-Raffaellite

school, of which we have an example (No. 524) in a richly-enamelled case from the collection of Lord Loudesborough. Paolo Veronese, ar Cagliari, was not an artist imbued with a catholic feeling to that degree which has made the earliest works, to which devout sentiments gave a charm, find their place in our galleries as holy preceptors, but there is grace and reverence in the expressions of this work, and with no gorgeous Venetian apparel, a more solemn tone than we have usually seen in his larger pictures. He was born in 1522, and died in 1588.

No. 534.—"Landscape," Rubens. Mr. Leonard Thompson possesses in this picture an uncommonly good example of the great master of the Flemish school, for although we have seen a few landscapes by Rubens we have never seen one so small as this. The great "Rainbow picture," shown at Manchester, is painted in many respects like it, but, of course, the pencil is bolder, the colours are dashed off with greater freedom, and all is grander and broader. From the neatness of the pencilling in the landscape and delicacy of touch in the figures we should be inclined, at first view, to suppose it was by Velvet Breughel, but there is not the blue tint for which he was noted, and examples of which may be referred to in the contributions of Wm. Gray, Esq., of this city, Nos. 441 and 512, "The Landing Place," from the late Mrs. Smith, of Acomb, No. 551, and "Figures with Wreath," by Rubens and Breughel, from E. Swaine, Esq., of this city. In each of these there is great neatness and delicacy of touch, and minuteness and accuracy of drawing, and Mr. Gray's especially are very highly-finished performances, but the design and the perspective are not like Mr. Thompson's picture, whose distances are approached by more gradual advances, the figures are fewer, the trees are less stiff in their branches, and more varied in their foliage, and, if we may venture on another comparison, there is a combination of the styles of the Breughel's and the Claude's, in this picture, beautifully managed by the art of Rubens. Lord Loudesborough's "Claude," No. 530, close by this Rubens, may test this opinion, and it is a lovely picture at the same time to contemplate.

No. 535.—"A Lady, who has turned up the Ace of Hearts," by M. V. Masscher, is contributed by Lord Loudesborough, and is a very telling picture in its way, for it is worthy of Metz in design and colouring, and of Francis Mieris in finish. The winner of the game is perhaps a portrait, for Masscher was a great portrait painter, and the poor pigeon who is stealing away into the shades of the background looks as if he could turn back and take his revenge as an assassin of the Thais of the day and the spoiler of his heart and fortune. Large prices were paid to Van Masscher for his pictures in his time, and it is not easy to meet with them in ours. He was born at Rotterdam in 1645, and died in 1705.

No. 536.—Lady Clark's picture of "Saint Cecilia" is also a pretty example of a master little known, and whose name, Muriano, is written behind the picture.

No. 538.—"Landscape," by Patrick Nasmyth, is a very acceptable contribution by G. A. Hill, Esq., Bolton Hall, for we can compare the works of the son with the fine examples we have of his father's, Alexander. And although we give Patrick the preference, Mr. Westhead's picture of the "Bridge of Augustus," in the modern department, cannot be forgotten, and whoever has seen it will hesitate about the comparative excellences of the father and the son, when both are so tasteful in their designs and finished in their performances. Alexander, the father of landscape painting in Scotland, was born in Edinburgh in 1750, and died in 1840. Patrick, son of Alexander, was



born in Edinburgh in 1787, and died in 1881.

No. 539.—"Portrait of Mrs. Turner," by Sir Joshua Reynolds, is contributed by Lieut.-Col. Van Straubenzie; and No. 603, "Portrait of Dame Mary Norcliffe," is by the same artist, and contributed by Mrs. Norcliffe. They are, therefore, genuine pictures by the greatest master in art, and the most accomplished writer upon it our country has produced, and it is a great compliment to this Exhibition when they are lent to it by the good old Yorkshire families, whose ancestors sat for these likenesses to the first president of the Royal Academy, whose taste, grace, and facility was equal to the great masters of the renowned ages, and in portraits went beyond them. Sir Joshua was born at Plympton, in Devonshire, in 1723, and died in 1792.

No. 548.—"The Wise Men's Offering," by J. Van Oost, is a fine specimen of the Flemish school, and it is the property of the Hon. Payan Dawney. The colouring is full of freshness and purity, and the architecture in the background is an embellishment which the painter introduced into most of his compositions. Jacob Van Oost, called the elder to distinguish his picture from his son's, was born at Bruges, in 1600, and died in 1671.

No. 544.—"Cabinet Picture of Queen Elizabeth," by Young, is contributed by Sir J. V. B. Johnstone, Bart., M.P.; and there is another portrait of her at a matured age, No. 396, by Zuccheri, from the collection of G. J. Yarbrough, Esq., the pendant to the portrait of her favourite courtier, the Earl of Leicester, by Janssens, No. 398, from the same gallery. They are evidently correct likenesses, and interesting to the readers of history and romance, who will remember Sir W. Scott's "Kenilworth," and the visits of Leicester to Cumnor Hall and Amy Rotsart.

No. 549.—"Susannah and the Elders," by Gnercino, contributed by Leonard Thompson, Esq., is painted in the artist's first style, which was not so sweet in tone or graceful in form as his second, and best, which was more after the Roman Flemish and Venetian schools, and of which we have an example in Mr. Allan's picture, No. 540, "Matron and Child," as striking a work as any in this gallery. It is indeed simple in conception, but tender and harmonious in all its force of expression and colouring. Mr. Thompson's picture is as like Caravaggio as Mr. Allan's is like Murillo, and both, therefore, suit their subjects. The deep shades and strong lights afford a becoming contrast to the depraved Elders and the chaste Susannah, and there is nothing insidious or vulgar in this grand composition, which, because of its deep shading and subject, a false and ignorant would-be critic has pronounced as dark and indelicate. Francesco Barbieri, called Guercino, was born at Cento, in 1590, and died in 1666.

No. 550.—"The Marriage of St. Catharine" is a finished specimen of Parmegiano, whose family name was Francesco Mazzaoli. It is a cabinet picture from the gallery of the late Mrs. Smith, of Acomb, and it is a privilege to see the style of this exquisite painter so well represented. The colouring is excellent, the chiaro-oscuro perfect, and there is much beauty in the character of the heads, and sweetness of expression. Parmegiano was born at Parma in 1603, and died in 1540.

No. 557.—"The Entombment of Christ," by Spagnoletto, is from the same collection, and a noble work of the great master whose pictures are so well known to all who have visited Spain and Italy. He is there more generally known by his family name (Guiseppa) Ribera, and his powerful and effective style is much appreciated. His taste was for gloomy and austere subjects, and if there is something of this character in this "deposition from the cross," it is

relieved by the pathos and depth of religious feeling in all the expressions of the several figures. Spagnoletto was born at Xatua, about ten leagues from Valencia, in 1589, and died in 1656. No. 578.—“The Woman taken in Adultery,” by Morealese, is also one of Mrs. Smith’s pictures, and the work of an artist little known in England. He was called in Italy the Sicilian Raffaele, and certainly there is much of the grace of Raffaele in the figures of our Lord and of the sinner, but we think it partakes more of the character of the Spanish school in all its expressions, whether we look at the countenances of the accusers, and especially of St. Peter, which shows his satisfaction at the test put to their motives and conviction, or indeed at the more dignified air of Jesus, and the downcast face of the guilty one, for all are full of character, but not of the style of Raffaele. The hair of the Saviour is also black—a colour not given to it in Italy, but which was adopted by many of the Spanish painters, and perhaps derived from the life studies in their native land.

No. 559.—“The Angelis,” D. Teniers, contributed by R. Parsons, Esq., is a peculiar picture, as it represents a female figure in a Dutch chamber, surrounded by culinary vessels and the usual furniture of their kitchens, praying to the Virgin or some other object of her devotion. We would venture, therefore, to suggest to Mr. Parsons, who is the owner of this clever work, that the figure is painted by Peter Angelis, who often introduced fruit and fish into his pictures, and who imitated the style of Teniers in his interiors. He was born at Dunkirk, in 1685; visited Flanders and Germany, and came to England, where he probably painted this picture, during his sixteen years’ residence. He died in 1784.

No. 560.—“Landscape, with Figures,” by Wynants, contributed by R. Nasmyth, Esq. This is also a true representation of nature, and it is interesting as a painting by the master of Wouvermans, who sometimes introduced the figures, but we think not into this picture. The works of Wynants are scarce; and the chief beauty in this example lies in the clear study of the trees and plants, and the broken grounds, which are a faithful transcript of his country scenery. It is as carefully painted as any pre-Raffaellite could paint leaves and weeds and broken walks, but without his embellishments and inventions, and is thus a study for the artist who wishes to master the difficulty of pencilling accurately without exaggeration, and finishing, with unconstrained touches, those imitations of nature, which must be spirited and free to give the desired effect. John Wynants was born at Haerlem in 1600. He died in 1660.

No. 561.—“Virgin and Child,” is contributed by the Ven. Stephen Creyke, Archdeacon of York, as a supposed Correggio; and it is certainly his style, and no other’s, and a beautiful easel picture. His name was Antonio Allegri; he was born at or near Correggio, in 1494. He was remarkable for harmony in light and shade, and one of the four great luminaries of art at its supreme establishment in the sixteenth century. He died in 1534.

No. 563.—“A Cistercian Monk,” by Murillo, is the property of the Rev. G. H. Philips, and a good specimen of the truth of character we see in all his pictures. It is probably a figure cut out of a larger picture. Murillo was born at Pilas, near Seville, in 1613, and died in 1685.

No. 568.—“Sea Piece,” the property of L. Thompson, Esq., is the work of William Vander Velde, called the old, who was a correct and admirable designer of sea pieces and sea fights, as may be seen in an admirable drawing of his belonging also to Mr. Thompson, which is placed in the

gallery of the great hall, No. 579, in this Exhibition. He admired the construction of English vessels so much that he settled in England with his family, and had appointments under Charles II. and James II., with a good salary. It is observed that in the latter part of his life, he painted in black and white, on a ground so prepared on canvass as to make it have the appearance of paper, and this is verified on Mr. Thompson's contributions. He was born at Leyden in 1610, and died in 1693.

No. 569.—"Christ healing Peter's Wife's Mother," by G. Metz, contributed by A. Allan, Esq., is an unusual subject of this rare master, and if it lacks the silky softness of the follower of Gerard Terburg, it is not deficient in correctness of design and facility of pencil. This painter, in fact, has been compared to Vandyck in this respect, and in the painting of heads and hands. He was born at Leyden, in 1615, and died in 1658.

No. 570.—"Fruit and Flowers," signed "Van Os," the property of G. A. Hill, Esq., Bolton Hall, is a sweet little picture, and true to its subject. No. 571.—"Fruit Piece," by M. A. Caravaggio, the property of L. Thompson, Esq., is a remarkable example of the faithfulness to nature which characterised the works of Amerigo, called "Il Carravaggio" because of his birthplace of that name in the Milanese. He excelled in truth of colour as much as in what has been called "his servile obedience to nature," and thus we have the grapes of Italy in this picture fleshy, and with no hot-house or exotic tint about them. Pomegranates, with their thick, smooth, and brittle rind, and their cells full of crimson pulp, as if nature herself had painted them. It is a study for any artist who wishes "to penetrate the substance of the thing before him." We should make an ungrateful omission if we did not here refer back to Mr. H. S. Thompson's picture of "Flowers and Fruit," by Baptist, No. 533, in this catalogue, for it is a valuable contribution, and, although darkly painted, a most elaborate composition, which will bear the minutest inspection, and leave every one pleased with the variety and accuracy of his groups. Mr. Penrose, of this city, has also contributed a "Flower Piece," by Rachel Ruysch (No. 541), which is a little gem amongst these subjects. The delicacy of the pencilling, and the vividness of the colouring, are admirable in the flowers, and the insects are really wonderful. She was born at Amsterdam in 1664, and died in 1750. There is a "Fruit Piece" also belonging to Lady Clark, No. 558, which is a good example of John David de Heem, a painter who has been said "to embellish rather than to imitate nature." He and Rachel Ruysch were the most distinguished in this branch of art, perhaps, at any period, and their works bring great prices in Holland, where floriculture is much in vogue.

No. 574.—"Portrait of the Countess of Incan," by Romney, is contributed by Sir G. O. Wombwell, Bart., and it is the admired of all beholders. Romney has surpassed himself, and rivalled Reynolds and Gainsborough, his patrons and guides, after he had left York and returned to London a second time. The beautiful features are exquisitely portrayed in surprisingly fine "linear" perspective, and the eye, "that most pure spirit of sense," as Shakespeare calls it, is as pensive and sparkling as the cheek is rich in carnations and lovely. It is an inspiration from a model full of grace and elegance. We have before noticed the "Portrait of Lady Ann Wombwell," No. 610, which also belongs to Newburgh, and we think that picture, which is by Gainsborough, and this, by Romney, his successor, amongst the greatest charms of this gallery. In Gainsborough's full-length portrait the dress "in silken

sheen" is wonderfully painted, and the expressions in form as well as feature are so agreeable and unaffected that we cannot help quoting Milton's famous couplet,—

"Grace was in all her steps, heav'n in her eye,  
In ev'ry gesture, dignity and love."

No. 575.—"Cupid," by Domenichino, is a beautiful little specimen of the master, simple and graceful, and which corresponds in size with Lord Lonsborough's other contribution, No. 589, "Sleeping Child," by Albano, already noticed.

No. 583.—"The Adoration of the Shepherds," by Bassano. We are indebted to the Misses Crompton for this example of Giacomode Ponte, called Il Bassano, and to C. H. Dunhill, Esq., M.D., of this city, for the same subject, by the same artist, No. 551. It was one he often painted, and it is so treated in all his performances, that there is no mistaking the master, who lived in a mansion on the banks of the Brenta, and selected his figures from among the rustics who dwelt about him, and the cattle that fed in the pastures. He painted brazen vessels, and all kinds of accessories to his main figures, after the models at his doors, and he was therefore wanting in dignity; but there is much that is simple and natural in his compositions, and his colour is decidedly good and sometimes harmonious. He was born at Bassano in 1510, and died in 1592.

No. 582.—"An Encampment," by Tillemans, the property of L. Thompson, Esq., is a picture we had nearly passed by, but it is so good a specimen of the master that we must beg attention to the accuracy with which a lively scene, with numerous groups of figures, is represented, and also to the free and spirited manner in which he has introduced the styles of Bourgoynone and Teniers, whom he copied. Peter Tillemans was born at Antwerp in 1684 and died in 1754.

No. 587.—"Banditti and Cave," by Peter de Laer, is the property of J. Singleton, Esq., Pocklington, and we suppose from its subject must have been painted whilst the artist was studying in Italy. Although inferior to Wouverman's in touch he is thought to have surpassed him in energy and variety of character, as this example proves. He was born in Holland in 1613, and died in 1675.

No. 588.—"Landscape—Italian Scenery," by R. Wilson. Thanks to Mrs. Starkey for this excellent specimen of "The English Claude"—it is as ornamental to this gallery as the Morland and the Sidney Cooper's are to the modern one, and all are just what we wanted to represent the best styles and peculiarities of the respective masters. Richard Wilson was a Welshman, and as he went to Italy to study art in the picturesque, we are not surprised that he preferred landscape, and warmed with brighter suns he felt a glow given to his fresh and early inspirations from the canvass of Claude and the scenery in which he revelled with admiration and rapture, as an enthusiast and a student of art. The waterfalls of Terni evoked the expression, with an oath, "Well done water —," and the cascades of Tivoli, the temples and the villas of the ancients elicited his judgment and taste, whether he selected them from the olive-clad hills, the craggy mountains, or the dreary campagna of Rome. In this little picture he shows us also how he could make the commonest piece of garniture accessory to his design to represent Italy, for the umbrella is there to shade from the sun, and it is so nicely managed that even this homely figure in this composition, like all the rest, helps to the desired effect of a purely Italian picture in all the local characters of the landscape and the figures he has introduced. He had an eye to the same consistency at home,



and composed his pictures on the banks of the Thames as he did on the banks of the Tiber, with their appropriate characters of freshness and verdure belonging to our country and our clime. It is a melancholy fact that the man whose merits Zuccarelli recognised in Rome and Vernet brought into repute by the purchase of an early picture, which he placed in his own Exhibition Room, was long neglected by a tasteless public at home, and, as Fureli writes, "died nearer to indigence than ease, and as an asylum from the severest wants incident to age and decay of powers, was reduced to solicit the librarian's place in the academy of which he was one of the brightest ornaments." He was born in Montgomeryshire in 1714, and died in 1782. We are happy to say the scene is changed since then, for in this our day a man of Wilson's merit would realise a rapid fortune, and his pictures would not be long without purchasers, even if to be had for sale in an Exhibition like this.

No. 590.—"Portrait of the Duke of Marlborough," is the likeness of John Churchill, the greatest captain of the age, and the great favourite of the Courts in the reigns of William and of Queen Anne. We owe especial thanks to Sir W. Worsley for a painting of this character, for the portraits we have seen of the Duke of Marlborough have been generally taken later in life. He is the handsome man of his time, as we here see him, in the prime of life, and with just that air of self and the world in his countenance we should expect from such a character.

No. 591, Portrait of Lord Godolphin, No. 601, of Charles Edward, the Young Pretender, and No. 608, of the Prince of Wales, afterwards Charles the 2nd, are all contributed by G. J. Yarburgh, Esq., and historically interesting. The young Chevalier is certainly handsome, and if biography were called in to confirm physiognomy, the evidence would be complete in the picture of "Charley, my darling," whose bonny blue eyes and regular features are of the true Stuart race. The features of Charles the 2nd were harsh, and his complexion was not florid, like that of James Stuart, Charles his son, or the Cardinal York, but all their countenances were pleasing, and their manners attractive. The more saturnine countenance of Charles the 2nd, when Prince of Wales, gives the contrast between him and the descendant of his brother, who lacked his wit and cleverness, but shared in the same constitutional love of pleasures which no adversity could teach them to relinquish.

No. 594.—Subject unknown, painted by Domenicho Fati, the pupil of Murillo, contributed by Lord Teignmouth. This may be called an eleemosynary picture, and it is placed in a corner where the main figure, like Diogenes in his tub, indulges in his cynicism and repeats the old Latin proverb, "*Pecuniæ obediunt omnia*," for the initials of the adage, with some additions which make it more applicable to the painting, are inscribed on it. The beggar is clothed in rags, and the contributions of the charitable are at his feet; a brother of some religious fraternity is asking for more at the entrance to the cloister, and the mendicant compares his vocation with his own, and, pointing to the coin, tells us that the old Latin proverb, which is rendered in English "All things are obedient to money," or, in the words of the proverb, "Money makes the mare to go," is suited to everyone, for, as it is money all want, says he "So marry we are beggars all, my masters." We respectfully suggest to the noble owner of the picture this interpretation. The characters are all of the true Spanish type, after the manner of Murillo, who made nature his guide in those subjects which are so much admired in the Dulwich Gallery and the Louvre, and wherein he has depicted the

beggar boys of Seville with perfect fidelity. His pupil seems also to have sketched from the life this droll fellow, who is a vulgar observer of men and manners, and whilst he lives on alms thinks himself only like all others, "a beggar," and hugs himself in his rags with this flattering unctious. It is full of the forcible pencil and style of Murillo, but wanting his suavity and tenderness of manner.

No. 597.—"Portrait of Giles Earl, Esq.," painted by Sir W. Beechey, R.A., contributed by the Hon. Pagan Dawney, is the likeness of an old English gentleman, who was a man of refined taste, cultivated in Italy. He is dressed in the costume of his day, when gentlemen did not dress only for dinner, and we own we like the attire which distinguished the squire from the peasant, whilst every feature of his handsome face beams with true gentility. Mr. Beresford Hope gave us, lately, some humorous satires on the modern costume of the fair sex; and if, as he fired high, he shot a duck, a soland goose, a pheasant, or, perhaps, a bird of paradise, we may pass on from the powdered head, and the well-fitting coat of Sir W. Beechey's aristocratic sitter, to the portrait of Mrs. Hutchinson, a lady belonging to a school whose bonnets would protect them. It is the next picture, No. 598, and a family portrait, belonging to F. Bell, Esq., Thirsk. It has been much admired as a picture of the genuine class of gentry, in the days of Richardson and Fielding. They have described their occupations in their novels, at home and out of doors; and here is what our rustics would call a "real" lady, ready to go out on her kind and charitable errands, and to give, wherever she goes, a protest, in her own person, against the seductive finery which now takes the fancy of our country girls and servants. We venerate these pictures, and if any should laugh at the green bonnet of Mrs. Hutchinson, or smile at Mr. Earle's large green umbrella, we would desire no worse punishment for them than the reproofs they would receive if those lips could give them utterance.

No. 599.—"Landscape," by A. Waterloo, the property of W. Rudston Read, Esq., is a genuine specimen of this artist's much valued landscapes, which are always treated with truth and nature. He took his scenery from his own neighbourhood, Utrecht; and his colouring is chaste, his touch not overlaboured but spirited, and all his work is characterised by an interesting simplicity.

No. 600.—"Portrait of Lady Milner," by Romney, contributed by Sir W. M. Milner, Bart. We should take this picture to be by Gainsborough, and whoever compares it with No. 610, and particularly as to the background, we think, will agree with us. However, Romney copied Gainsborough, and, as he practiced portrait painting in York, he may have attracted the notice of this good old family, and Lady Milner may have afterwards sat to him in London, where he was much in favour with Gainsborough. It was, perhaps, York, too, that suggested his picture from Laurence Sterne, "Tristram Shandy;" but, however that may be, the composed grace in this picture is admirable, and the portrait is aristocratic.

No. 604.—"The Martyrdom of St. Sebastian," by N. Poussin; No. 605.—"The Flight into Egypt," by Claude le Lorraine; and No. 607.—"The last Communion of St. Jerome," were all contributed by the late Mrs. Smith, of Acornby, and command a marked notice. The "St. Sebastian" is painted better than in N. Poussin's usual style of colouring; it is less opaque, and brighter; the air and attitude of each figure is a study, we think, from the nude and, afterwards, touched up with the best colours of his palette. It is seldom a martyrdom forms so agreeable

a picture, and we have no doubt it was considered an acquisition of no common value, when, according to the inscription behind the canvass, the payment was receipted by the painter. "The Flight into Egypt" is a grand landscape, dark as the foreground requires, but transparent, and the distance is luminous. The perspective is excellent, the colouring harmonious, and the figures as good as Claude usually painted them. "The Communion of St. Jerome," is most probably the easel picture from which Domenichino painted his great picture, now in the Vatican, for if we note the omissions named in the catalogue, it is, at the least, strong presumptive evidence of a design, made before the two figures, in the background, were introduced as portraits. They have nothing to do with the subject, and the crucifix and altar lights are precisely the additions we should expect when the grand work was to be finished. There are also variations in the outlines of the heads and postures of the figures which will not escape the observation of a critical inquirer, if he looks at the fine old engraving from the picture at Rome, which is to be seen in the gallery of the great hall of this building where the armour is exhibited. It is no trifling acquisition to any gallery to have this example of great art and transcript of a *chef d'œuvre* which vies with that of Raffaele's in the Vatican in point of excellency. Domenichino or Dominico Zampiere was born at Bologna, in 1681, and died in 1641.

No. 609.—"Holy Family," by Baroccio, contributed by C. H. Dunhill, Esq., M.D., is a fair specimen of that style of art which was so generally adopted for what we call sacred family subjects. Correggio excelled in this, and Baroccio emulated Coreggio—if not successfully, still with sufficient skill and taste to make agreeable pictures. He was born in 1628, at Urbino, the birth-place of Raffaele, whom he copied in design. He died in 1612.

No. 611.—"Portrait of the son of Dean Wanley," is a family picture belonging to Mrs. Whytehead, of this city, and it occupies the same place in our esteem with Nos. 597 and 598, as it represents ancient costume, and although quaint, it is the faithful portrait of a young gentleman, who might have been of the family of Grandison. He has his pet bird the goldfinch, perched on his finger, and both bird and boy are well painted.

No. 612.—"Portrait of Col. Allan," in the uniform of the 18th Hussars, is a really good example of the best portrait painter, and the most extensively employed by the nobility and gentry of Scotland. We are glad to see it here, for Sir Henry Raeburn, R.A., was an accomplished artist.

No. 613, contributed by the Rev. F. O. Morris, is one of the best coloured pictures we ever saw from Sir B. West's studio; and No. 617 is also a portrait we are glad to see, as it is painted by Copley, the father of the late Lord Lyndhurst.

No. 616.—"Landscape and Cattle," is a fine picture of that peculiar style "*Rosa di Tivoli*," adopted when he studied landscape painting at Tivoli, and introduced animals into his compositions, which he sketched from his menagerie kept for the purpose. It is contributed by H. S. Thompson, Esq. No. 619 is also a picture that illustrates his style, and is contributed by Joseph Masson, Esq., of this city. We must not omit No. 614, a charming sea piece, by Peter Monamy, a native of Jersey, who painted in the style of Vander Velde.

No. 623, "Domestic Fowls," by L. Cradock, is a picture from Heslington Hall, and a genuine specimen of the painter's works, which are always of English domestic character. Luke Cradock was born at Lichester in 1660, and died in 1717.



## ELEVENTH NOTICE.—THE WATER COLOUR DRAWINGS.

Having conducted our readers through the eastern and western galleries, containing the pictures of the modern and ancient masters, we this week commence our critique of the Water Colour Drawings, Miniatures, and Statuary, but it must necessarily be brief, as the present will be the last opportunity we shall have of remarking upon this admirable collection prior to the close of the Exhibition, and the various works being distributed to their respective owners. We regret this, but we have found so much to say about the pictures that have already come under our observation that those remaining can only be partially noticed.

No. 624.—“Sibyl Head, Kerry”; No. 792, “Coast of Tintagel”; and No. 823, “Sibyl Head, Kerry,” are painted and contributed by Mr. J. C. Robinson, son of the Rev. J. Robinson, of this city. They are exceedingly clever pictures, painted with considerable care and faithfulness to nature, and we are glad to observe that two out of the three have met with a purchaser.

No. 625.—“Morning in the Alps,” by W. Moore, is a sweet picture, highly finished, and very true to nature. We are sorry our space will not permit us to notice fully this artist's numerous works, for they possess so much merit that they ought not to be passed by without remark, and yet we are compelled to content ourselves with little else than their mention. No. 668, “Mont Blanc,” contributed by E. Swaine, Esq., is Mr. W. Moore's largest work, and has, we understand, been the means of obtaining for him several commissions for similar pictures. No. 760, “The Forest Glade,” contributed by the Rev. W. E. Harrison, is to our mind one of the very best water colour drawings which have come from Mr. Moore's studio; and perhaps the next in merit is a small picture, No. 779, “The Burn amongst the Heather.” We may add that Mr. Wm. Moore's contributions are natural, and are remarkable for their good drawing and harmony of colour.

No. 627.—“View near Meron” (Tyrol), by F. L. Bridell, the property of Miss C. Holder. No. 802.—“Ave Maria at Bolzano, Tyrol—sunset;” and No. 786.—“Junction of the Tyrol and North Italy,” by F. L. Bridell, contributed by Mr. J. C. Swallow. These three water-colour drawings, though small in size, are worthy of study; the first for its sharpness, the second for delicacy, and the third for colour; each is distinct in composition, detail, and colour, yet all evidently by the same hand. This artist is more known by his works in oil than water-colour. F. W. Bridell was a journeyman house painter. At eighteen years of age he applied to Mr. C. Holder to teach him painting, to whom he became apprenticed for three years; at the end of that time he had done nothing to remunerate his teacher, and voluntarily bound himself for other three years to show his gratitude. At the end of the first term a certain amount of talent was evinced, which induced Mr. Holder to send him to Rome. A few of his paintings reached Mr. Holder, but very shortly Bridell discovered they were valuable, the supply ceased, but ultimately Mr. Holder obtained some few of his works, the only payment received for board, lodging, education, and assistance in money. The reason we have been thus particular is, that justice may be done to our late fellow-citizen, Mr. C. Holder, and his reputation thus cleared from an unjust accusation made in the *Art Journal*, at the death of Bridell, that he had in effect been taken in and farmed. The early works of Bridell present little of the genius he afterwards displayed, but indicate an inoffensive nothingness; by training and careful study, was brought out bril-



liant talent, which, had he lived, would have produced many more works for our admiration and esteem.

No. 628.—"Scarborough from the North Beach," by J. P. Jackson. Any one who, some few years ago, was familiar with the works of this artist, will see a great difference since then. The colouring is brighter, and the drawing better; but, even yet, a great improvement might be made. There is a hardness and manner still left which detracts from the beauty of colour and the many varied forms. The view of Scarbro' is pretty in all its details, but it wants quiet or "repose." Colonel Akroyd, M.P., contributes a number of works by this artist, and one of the best is No. 679, "Filey Bay," a coast scene, curving round and in and out in the prettiest way possible.

No. 629 and No. 820 are companion pictures by C. Vacher, and contributed by Mrs. Taylor; they are called "Panorama from the Theatre Tormania, Sicily," and are most interesting drawings, exquisitely painted. "The works of this artist are clever and pleasing, and fairly represent the modern works of the English water-colour school. Combining solid white with transparent colour, the effect is produced with less labour, and a nearer approach made to the ordinary oil painting." The two drawings before us represent the glow of sunset and the brilliancy of morning light. The scene is thus described in Knight's "Normans in Sicily,"—"But the glory of Tormania is beyond!—the celebrated view of Ætna from the ruins of the Greek Theatre!—certainly one of the finest views in the world, and one of which words, and even the pencil, can impart but a faint idea." . . . "The ruins of a Greek Theatre, with a sea of amethyst seen through the broken arches, might suffice of itself; but then comes Ætna beyond, displaying the whole of its magnificent flank, and sweeping down to the ocean. Bits of the town, an old fortress above, a sugar-loaf village behind, with various heights and peaks more or less distant, fill up a scene which is rendered doubly enchanting by the atmosphere and the sun that reveal it so distinctly and so brilliantly. Turn round, as you stand upon the upper row of seats, and you have the mountains and the coast all the way to Messina, ancient tombs, headlands, and promontories—a combination sufficient of itself to make the reputation of any other place."

No. 630.—"Coxwold, as seen from Newburgh," and No. 821, "Newburgh," the seat of Sir G. O. Wombwell, Bart., are both painted by Coleman, and contributed by Sir G. O. Wombwell, Bart. Coxwold is the parish of which Lawrence Sterne was the incumbent. The mansion, about 800 years old, and the church, are fine features in our domestic scenery, where time has not obliterated the vestiges of olden days in the buildings that were consecrated to religious worship, and a noble hospitality. The supporters of these are seen in many of their portraits in the ancient galleries to which we have referred, and their love of art is evidenced in the various subjects of pictures, acquired from the easels of the favourite painters of the day.

No. 631.—"Storm off Walmer Castle," by Ed. Duncan, F.R.S.A., contributed by Capt. McCulloch, York, has all this masters' spirit of composition and thorough knowledge of light and shade. He seems to have studied English scenery in all its various phases, with the incidents appropriate to each, with a truthfulness of observation in which few have surpassed—perhaps none have equalled him. In coast scenery, with shipping and craft admirably characterized, he is perhaps most happy; and the drawing now under notice representing the "ocean into tempest rocked" is one of his most successful pictures. Captain

McCulloch possesses some good oil pictures in the modern gallery, but none better than this fine example of Edward Duncan.

No. 632.—“Bridge of Callender,” by Copley Fielding, contributed by the Lady Mary Thompson. This drawing is one which cannot fail to find admirers among all true lovers of art, illustrating, as it does most strongly, the simple means by which nature may be most powerfully represented. The colouring is quiet, the tones are harmonious, and the atmospheric distance is wonderfully given. This drawing stands alone in its calm, unassuming dignity of presence, if we can so speak of a picture. We have another example of this celebrated artist's work in No. 681, “Ben Cruachan,” contributed by Wm. Gray, Esq., York.

No. 633.—“Cattle,” by S. Cooper, R.A., contributed by Mrs. Hotham. It is curious to turn from the larger works in oil by this artist to the present beautiful little drawing in water-colour, and to remark how much the individuality of mind is shown forth in the two styles, both possessing the same excellencies of mellow colouring and broad effect. This little study of cattle is one of the best drawings in the water-colour galleries.

No. 634.—“Robin Hood's Bay;” No. 654.—“Douglas Harbour, Isle of Man;” No. 686.—“Squall off Whitby;” No. 751.—“Cornelian Bay;” No. 762.—“Scarbro' Castle;” No. 895.—“Fishing Boats off Whitby;” are contributed by E. Smallwood, Esq.; No. 811.—“The Exeter Canal,” the property of Henry Anderson, Esq.; No. 670.—“The Light-house, Isle of Man,” contributed by Capt. McCulloch; No. 883.—“Scarbro’;” and No. 885.—“Robin Hood's Bay,” belonging to H. J. Rowntree, Esq., are all painted by H. B. Carter, an artist who delights in depicting raging storms, waves mountains high, inky skies, and forlorn tossed ships; and this he succeeds in doing with grand effect. Carter is certainly well represented in these galleries, both as regards numbers and the artistic excellency of some of the drawings.

No. 637.—“Louvaine Cathedral,” contributed by G. Dodsworth, Esq.; No. 655, “Canal—Venice,” contributed by the Lady Mary Thompson; No. 666, “Portico of Octavia, Rome,” contributed by Mrs. Hotham; and No. 674, “Dover Pier,” contributed by Colonel Ditmas, are all painted by Prout, and are very good examples of the free pencilling and forcible touch of this master. That of “Louvaine Cathedral” is decidedly our choice, and we do not remember ever seeing a more masterly and exquisite drawing of the kind; it is full of power, light, and beauty, and is a most valuable work, and a great acquisition to the galleries. Each of the other works possesses peculiar merit of its own, for Prout loved his art so well that to every picture he painted he gave his entire energy and interest while it was in hand, and he was, in consequence, one of our most thoroughly equal painters.

No. 643.—“York from the Walls, near Fishergate Postern,” by W. R. Beverley, contributed by the Misses Crompton, is noticeable for its breadth of treatment and colouring. The time chosen is evening, after the sun has set, when in the twilight there is yet a loveliness in the sky, but objects in the foreground are dim and undefined; whilst the towers of the Minster are clearly seen in the distance. Mr. Beverley shows us that true art can be combined with scenic effects, and adds another name to the list of noble artists, once scene painters, from whom we get our Roberts and Stanfield.

Nos. 645, 648, and 649 are south-east, south-west, and north-west “Views of York Minster,” painted by W. Bevan, and contributed by Mr. W. Monkhouse, York. These

drawings will bear the closest inspection, and are remarkable for their correctness of perspective, accurateness of detail, and fine finish. As a true representation of our noble Cathedral they are unique.

No. 659.—“A Scene in Tuscany—The Bridge of Badia,” by T. M. Richardson. This is another of the really good pictures contributed by Mrs. Hotham. There are several drawings, the work of this artist, but none equal to “The Bridge of Badia.” The delicacy of cloud-capped mountains, the gradual development of middle distance into foreground, and the rich warm tone of colour, render it one of the best and most pleasing pictures in the Exhibition. The light, shade, and colour are slight, and the points of depth or “force” but few, yet a harmony is produced not often seen in the treatment of similar subjects. Such works as this will form the basis of his reputation, and not the thousand-and-one slight drawings we generally see Mr. T. M. Richardson’s name attached to, and reproduced in every print shop window.

No. 662.—“Old Shed, near Sleights, Whitby,” contributed by the artist, G. F. Jones, Esq. There are five other drawings by Mr. Jones, but none are equal in crispness to the above. The old broken, weather-worn look of the roof is capitally rendered, and the colouring true. An artistic feeling runs throughout the entire drawing. Next in merit is the view of “Whitby Abbey.”

No. 676.—“Dogs,” by Frederick Taylor, contributed by Mrs. Hotham. This is one of the best of the many productions of this artist’s fertile genius. The drawing represents a group of sporting (?) dogs, touched in with a freedom of handling and a grace of treatment that applied to any subject would stamp it at once as a work of genius.

No. 683.—“Grapes,” and No. 780, “Tulips,” are painted by Miss E. Charuock, a lady well known in this city. They are contributed by the Rev. W. E. Harrison, M. A., York, and are both clever pictures, especially the former, which is as rich a cluster of grapes as we have seen in water colours for some time.

No. 687.—“View in Bolton Woods, Yorkshire,” by T. Sutcliffe, the property of W. H. Gaunt, Esq., of Old Thorneville. Finish and delicacy are remarkably well rendered in this subject; it is a good specimen of the artist’s style, is well hung, and will bear looking into. We are thus particular in calling attention to No. 687, as it is the only finished picture by Mr. Sutcliffe in the Exhibition: there are other drawings by him, but they do not rank above sketches; among these are rough pen and ink drawings, blots of colours and effects— all good of their kind—we allude to the series of views of the “Yorkshire Coast,” contributed by F. W. Tetley, Esq., of Leeds, and hung in the gallery of the Great Hall, not as a would-be critic in the *Leeds Mercury* would lead the public to believe “in a fancy bazaar,” but occupying almost an entire compartment originally allotted to geographical works and antiquities. It was felt that as they formed so large a series (and most decidedly are not pictures), that their present position was allotted to them by the committee, with the approval of Mr. Tetley. The same correspondent might have saved his claim to be “a well known critic and judge in such matters,” as well as his appeal to what the *Times* thinks of this artist; but we fear Mr. Sutcliffe will wish to be saved from such friends who can see no difference between diagrams and pictures.

Nos. 692 to 718.—“Sketches in York,” by W. J. Boddy, York. These are a series of twenty-seven drawings in one frame, comprising the most picturesque views in our

ancient city, and are valuable not only for the exceedingly clever manner in which the artist has handled his difficult subjects, but as representing antique buildings and even streets, which have either entirely disappeared, or have been so completely transformed by the hand of the modern renovator, that they are now scarcely recognizable. The following is a list:—Micklegate Bar; Old House in Parliament-street; St. Crux Church; Chapel of the Merchants' Hall; Muckey Peg Lane; The Esplanade; Stonegate; St. Martin's Church from the river; York from the Esplanade; The Shambles; Bootham; College-street; St. Mary's Postern; Porch of St. Mary's Church, Castlegate; York from the New Walk; York from Skeldergate Ferry; Bootham Bar; Newgate; Fishergate Postern; St. Michael-le-Belfrey; The King's Staith; Petergate; St. Mary's Abbey; College-street, West; St. William's College; The Pavement; and All Saints', Northstreet. Their execution must have cost Mr. Boddy a large amount of care and patient labour, and our only astonishment is that the series still remains for sale at the comparatively small sum of £40. No. 690.—"Water Mill at Iffley, Oxford;" No. 724.—"The Upper Lake, Killarney." No. 731.—"York from the Esplanade"; No. 804, "York Minster from the Altar Screen"; No. 817, "Interior of York Minster"; No. 875, Black Lake, Dunloe; and No. 899, "Sunset at Saltwick," are all the productions of the same artist, and evince his skill in the freedom and finish of which they all partake, whether it be in the pleasing sunny landscape, or in the still more difficult exactness and architectural proportions of the interior of our noble Cathedral.

No. 726.—"Spring Flowers," contributed by the artist, Miss J. F. Swallow, is a brightly coloured study of early tulips, lying on a stone, with a rocky background. The work is forcible and decided, as is also "A Group of Fruit," No. 677, by the same lady.

No. 733.—"Highland Cattle and Landscape, near Loch Fyne," by H. Moore. It is this artist's peculiar gift that he can paint equally well in oils or water-colours. The same praise we have bestowed upon his works in the Eastern Gallery is deserved here. In this picture we have some splendid specimens of Highland cattle in a rich pasture, nicely grouped, and carefully executed.

No. 743.—"Interior of a Highland Shepherd's Shieling," by E. Moore. This is a large drawing, and very effectively painted; but it does not exhibit that fine finish which we observe in some of Mr. Moore's smaller works. As a sketch it is very good; but we much prefer No. 647, "Highland Village—East Tarbet, Loch Fyne," which is truthful to nature, and is a charming little bit of Scotch scenery, as charmingly painted. No. 752, "The Tees at Barnard Castle"; No. 784, "Near Ilkley, Yorkshire," contributed by R. Johnson, Esq.; and No. 797, "East Tarbet Castle, Loch Fyne," are also painted by the same artist, and each possesses very considerable merit, and are pleasing pictures.

No. 755.—"The Rustic Artist," painted by the late W. Hunt, contributed by C. H. Dunhill, Esq., M.D. This is by far the finest figure subject among the water colour drawings, and is one of Hunt's most important works. The expression of satisfaction with which the juvenile artist regards his work is a perfect study of character, and the execution of the drawing is remarkably bold and decided even for Hunt, who was never timid in his handling. This picture formerly belonged to the late Dr. Simpson, who connected the following anecdote with it. Hunt having endeavoured in vain to draw the figure which he was wishful to represent as the work of the "Rustic Artist" sufficiently bad and ridiculous, at last persuaded the youth who was his



model for the "Rustic" to paint the figure on a piece of  
 Hunt was delighted with the result, and immediately ca-  
 it into his picture. Amongst the earlier works of this artist  
 which attracted marked attention, and which at once estab-  
 lished his fame as an observer of nature, were studies from  
 rustic life, particularly peasant boys, in various suggestive  
 positions, as gloating expectant over a tempting pie; and  
 again, fallen asleep from sheer fatigue of mastication, and  
 the somnolent influences of repletion; then a daring youth  
 venturing on his first cigar, and in the next scene bitterly  
 repenting it. Mr. Ruskin observes—"He loves peasant  
 boys because he finds them more roughly and picturesquely  
 dressed, and more healthy coloured than others. And he  
 paints all he sees in them fearlessly—all the health and  
 humour, and freshness and vitality, together with such  
 awkwardness and stupidity and what else of negative or  
 positive harm there may be in the creature; but yet, so  
 that on the whole we love it, and find it perhaps even  
 beautiful, or if not, at least we see that there is capability  
 of good in it, rather than evil; and all is lighted up by a  
 sunshine and sweet colour that makes the smock frock as  
 precious as cloth of gold." Hunt died in 1864.

No. 759.—"The Lake of Geneva," by G. Fripp, though  
 not bright in colour, is yet a pleasing picture—the distance  
 is good, and the "focus" formed by the dark trees in the  
 foreground well defined. It is the property of Colonel  
 Akroyd, M.P.

No. 768.—"Brissago, on the West Shore of Lago  
 Maggiore," by John Bell, contributed by Mr. W. W.  
 Hargrove. This is one of Mr. Bell's best pictures, and  
 shows that he is equally successful whether painting in oils  
 or water colours. It is, too, one of his favourite subjects  
 cleverly rendered, full of atmosphere, rich light and shade,  
 and more finely finished than many of his previous works.

No. 769, and No. 773.—"Venice," by Knebel, contributed  
 by the Lord Wenlock, are bright sunny pictures, and of  
 very considerable value.

No. 771.—"Mountains and Sheep," by J. M. W. Turner,  
 contributed by Mrs. Hotham. This is one of those del-  
 ightful drawings which Turner painted on the spot, and  
 finished without the foreign aid of ornament or imagination.  
 It is true to nature, and the interior power of the man who  
 could understand nature, and give out of him the mind of  
 her pictures. He sometimes exercised this power in a way  
 to puzzle the unlearned in art, and make them think a fine  
 composition a daub, until the burin undeceived them; but  
 in water colours like this, the landscape is a thing of  
 beauty, intelligible to all. The mountains recede into a  
 lovely background, which is hazy, but what is seen through  
 the haze is in good light and full of imagery. The cattle  
 are neatly pencilled, and just enough so, to people the brink  
 of the shallow waters which lave a shore indicated by a  
 single dash of colour, and yet all is as effective as the  
 most finished picture. Turner was born in 1775, and died  
 in 1851.

No. 775.—"Chartres Cathedral," by W. Bayliss, S.B.A.  
 This is a magnificent picture, rich in colour and elaborate  
 in detail. We understand it is the artist's diploma picture,  
 and it has been most justly commended on every  
 hand.

No. 776.—"The Young Anglers," and No. 777, "The  
 Little Nurse," both contributed by Col. Akroyd, M.P.,  
 Halifax, have attached to them the well-known name of  
 Birket Foster, and are exquisite little specimens of his  
 handiwork. The great charm of this artist's drawings is  
 that they combine the highest finish with perfection of  
 colour and drawing, and that his subjects are always happy

and true to nature. Birket Foster was born at North Shields in 1825, and served his apprenticeship to a wood engraver. He was engaged in illustrating books till 1860, when he exhibited a water colour drawing at the Royal Academy, which was pronounced to display more than ordinary talent. He shortly afterwards took to that department of art, and entirely abandoned drawing on wood. In 1862 he was elected a member of the Society of Painters in Water Colours. The scenes of rural life by this artist, whether within the precincts of some small English village, or on the common, or in shady lanes, with children playing about, are exquisitely beautiful, and are in such esteem that they command large prices. The two belonging to Col. Akroyd are little gems.

No. 783.—“Old Woman at Fireside,” by G. Cattermole, contributed by Mr. J. C. Swallow, is an interior of some old hall chimney-nook, with “dogs” for containing the blazing logs. The light streams into the picture, lighting up the old woman and chimney, but the rest is in deep shadow.

No. 787.—“Bolton Abbey,” by Shalders, contributed by Mr. A. Forth, is a pleasing picture, many parts of which are extremely well painted.

No. 795.—“Pheasants of the Campagna, Rome,” by Pinelli, contributed by the Lord Wenlock. The figures are well drawn and life-like.

No. 809.—“A Study—Lendal Tower, York,” and No. 822, “Palace of the Stnarts, York,” are painted by J. C. Swallow. Both pictures exhibit a large amount of careful and effective painting, and independently of this local interest attaching to them, have attracted much admiration. Notwithstanding that No. 822 is the more finished picture, we are inclined to give the preference to No. 809. Both, however, are good, and pronounce Mr. Swallow to be a proficient in his art.

Amongst many really good drawings our space will not allow us to notice fully, are No. 635, “Brigand and his Family,” by L’Eveque, contributed by Lord Wenlock, No. 678, “Mid-day on the Thames,” by T. L. Richardson, jun., and No. 682, “Morning,” by the same artist, contributed by Capt. Spencer, No. 772, “The Dungeon of Chillon,” by C. Stanfield, contributed by J. Mason, Esq., No. 794, “Moonlight,” by Gastineux, the property of J. P. Craven, Esq., Nos. 722 and 800, “Architecture,” by Gonpy, contributed by Sir W. Worsley, Bart., No. 812, “The Noble River that rolls by the Towers of Rome,” by J. C. Moore, No. 813, “Caub on the Rhine,” by W. H. Bartlett, contributed by the Rev. F. A. Bartlett, No. 815, “Off Dover Castle,” by E. Tucker, contributed by E. Smallwood, Esq., and No. 888, “Wild Flowers,” by A. H. Spence, contributed by Mrs. Spence, of Lendal, York.

#### MINIATURES, SKETCHES, &c.

No. 827.—“Scene from Gray’s Elegy,” by W. P. Frith, R.A., taken from the lines—

“For them no more the blazing hearth shall burn,  
Or busy housewife ply her evening care;  
No children run to lisp their sire’s return,  
Nor climb his knee, the envied kiss to share.”

and No. 832.—“Scene from Le Bourgeois Gentilhomme,” by the same artist, are contributed by Mrs. Keyworth, and are both sketches in every way so beautifully rendered that it would be presumptuous in us to criticise them.

Nos. 741, 828, 829, 830, 831, and 857, are some clever sketches by J. Leech, contributed by E. Fleet, Esq., of London. They are valuable additions to the gallery, and though they were re-produced in “Punch,” have awakened many a smile from those who have examined them.

No. 834.—“The Entombment” (on vellum), by Raffaele, is contributed by J. Mason, Esq., and was a much valued possession of W. Etty, Esq., R.A. It was exhibited at the Art Treasures collection at Manchester, and it has always been considered a drawing of exquisite pathos and beauty. The inscription is in Hebrew, and so pointed as to prove the antiquity of the drawing, which is, in all respects, worthy of Raffaele, and would appear to have been designed for some book of devotion.

No. 841.—“Full-length Portrait of Lady G. Milner,” by Thorburn, is the contribution of Sir W. M. Milner, Bart., and a good specimen of this excellent miniature painter, who shared the field with the late Sir W. Ross, R. A. If he does not equal him in the freshness and clearness of his lights and shades, he is richer in his tones and depth of shadow, and, perhaps, better in the poetry of his compositions. But Sir W. Ross ever was, and will be, the great favourite, his art is so pure, and his likenesses so natural. There is but a sketch of his in this Exhibition, No. 747, the “Portrait of a Lady and her Dog,” contributed by Captain Spencer, and it shows us how facile was his pencil, how clean his tints and touches, and how much he could do at one or two sittings to give the likeness and make up the mind of his picture.

The case of miniatures contributed by the Rev. W. V. Harcourt, Nos. 837 and 838, and the two cases, Nos. 842 and 843, by Lady Mary Thompson, are most valuable and require the notice of an experienced judge of miniature painting, as it was then practiced in England, to describe them; but we may venture to suggest that No. 843 contains portraits of James the 1st and his family, by Nicholas Hilliard, as he was the principal drawer of small portraits to that monarch. He studied the works of Holbein, and though his colouring was weak and his carnations pale, his pencilling was always neat, and all the hairs of the head and beard were so minutely expressed that they might almost be counted. Perhaps he painted also the portrait of Queen Elizabeth in the case No. 842, for both she and Mary Queen of Scots sat to him. But the great miniature painter was Samuel Cooper, and we have a fair specimen of his work. No. 848.—“The portrait of the Earl of Ossory,” contributed by Mrs. H. Badger, of Rotherham. This artist was called the miniature Van Dyck, and his miniatures are as forcible as oil paintings, his carnations and other tints are beautifully blended, and the hair, as it was then worn, is loose and flowing. His works are thus highly prized, and this miniature likeness of the brave son of the Duke of Ormond is to be prized also, as the portrait of the noblest and best man of his day, too early taken from his father and his country.

No. 860.—“Portrait of Lord George Bentinck,” by Count D’Orsay, the property of W. Rudston Read, Esq., is but a pencil outline of his lordship’s well-remembered form and features, as he appeared at Doncaster; and as we have noted how much Mr. W. Ross could do at a sitting, we see here how much Count D’Orsay could do, at a few strokes, with his pencil; but he knew his subject, and that is everything to either painter or critic, if he knows his art also. Not one touch more of brush or pencil is here wanted for the likeness.

#### THE STATUARY IN THE PICTURE GALLERIES.

No. 861.—“Theseus and Ariadne,” by R. Micheli, and contributed by the Lord Londesborough, is an exquisite group, and the largest in the Exhibition. Theseus was the great legendary hero of Attica, and was the son of Ægeus,

king of Athens. He became famous for his exploits in destroying the robbers and monsters which infested the surrounding country, and in capturing the Marathonian bull, which had long laid waste the country. After this Theseus went as one of the seven youths whom the Athenians were obliged to send every year, with seven maidens to Crete, in order to be devoured by the Minotaur. When they arrived at Crete, Ariadne, the daughter of Minos, became enamoured of Theseus, and provided him with a sword, with which he slew the Minotaur, and a clue of thread, by which he found his way out of the labyrinth. Having effected his object Theseus sailed away, taking Ariadne with him.

No. 862.—“Antique Bust of Julius Cæsar,” contributed by the Hon. Payan Dawnay. This is an extraordinary relic of a bye-gone age, dug up whilst excavating in Rome, and as affording a proof of the high position to which the arts had risen in those days, is both curious and valuable.

No. 863.—“Sleeping Boy,” and “Sleeping Girl,” by Physick, contributed by H. S. Thompson, Esq., Kirby Hall. These are exquisitely finished, and evidence the sculptor's great ability, giving promise that at no distant day he will occupy one of the highest positions amongst his brethren.

No. 864.—“The Little Crossing Sweeper,” by A. A. F. Junk, London. Had this very beautiful piece of sculpture been executed by one known to fame, it would have been eagerly bought long ere it had left the artist's studio. As a work of art it is highly appreciated in the Yorkshire Exhibition, and none can look at it without having vividly brought to his mind the little urchins with besom in hand, who, shivering with the cold of winter, solicit a copper as you step upon the clean swept crossings of our Metropolitan streets. It is a satisfaction to know that it has been purchased by a fellow citizen.

No. 865.—“Bust of Pope Clement the Fourteenth” (Ganganelli), by Charles Hewetson, and contributed by the Hon. Payan Dawnay. This is without exception one of the finest pieces of sculpture we have ever seen, every line of his expressive countenance is finely chiselled, and we are proud to know that so magnificent a work of art is the production of an Englishman.

No. 866.—“Dirce,” by Canova, contributed by the Lord Wenlock. This is unquestionably the gem of this department of the Exhibition, and when we inform our readers that the executive insured this figure for one thousand guineas by desire of its noble owner, they will at once understand the estimation in which it is held. We are, however, sorry to have to dissent from the title given to it in the catalogue. It never was intended for “Dirce,” who, it will be remembered, was the daughter of Helios, and the wife of Lycus. When Amphion and Zethus marched against Thebes, where Lycus reigned, they took the city and decided to put both Lycus and Dirce to death for cruelty to their mother. This was accomplished by tying Dirce to a bull, who dragged her about till she perished, and they then threw her body into a well, which was from that time called the well of Dirce. Now had Canova intended this figure for Dirce, he would doubtless have represented her bearing in her countenance and position all the horrors of her situation; but here we have the very personification of ease and luxury reclining unfettered on a lion's skin, with a wreath of flowers in her hand. In the absence of a better name we shall venture to call this magnificent piece of sculpture, “Nymph reposing.”



## THE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION.

The following letter has been addressed to the Editors of the *Leeds Mercury*, by Mr. W. Wallace Hargrove, the Hon. Sec. of the Fine Art Department of the Exhibition:—

GENTLEMEN,—My attention has been directed to an article in your paper, in which you comment upon the pictures in the above Exhibition, and the manner in which they have been hung. It is not because I object to legitimate criticism, but because I think it is only legitimate when the strictest accuracy is maintained, and when it is uninfluenced by any pre-conceived opinion or disappointed expectations, that I venture to reply; and also because I feel that I should not be acting right either to the members of the Fine Art Committee, or to the noblemen and gentlemen who have so generously contributed their pictures, were I to let your remarks pass by unchallenged.

In the outset then I admit that the collection of pictures both ancient and modern, *might* have been better; that they would have "produced much more satisfactory results" had they been classified in schools, and that they *might* have been better hung. But having said this, I must be allowed to point out the difficulties attendant upon an enterprise of this nature. Unlike the galleries in London, to which pictures are contributed by the artists themselves, a provincial exhibition is dependent chiefly upon the gentry of the locality, for pictures to fill the galleries, and on that account the hanging committee "cannot," as you remark, "be rigid in rejecting that which elsewhere would be refused,—a censorship of such a character would be felt to be ungracious and would defeat the end for which it was called into exercise." Now, with such opening words, you can reconcile your subsequent remarks "The process of weeding would have cleared the walls of much that is worthless, and room in abundance would have been found for even better pictures than almost any that are here," I am at a loss to understand. You first admit the difficulty of rejecting, and then censure the committee for not weeding the walls. Surely this is most contradictory, and bears evidence of hasty thoughtlessness.

Again you charge the committee with placing numerous pictures "so close to the roof that they might as well have been 'shoved!!' through it—with arranging all the blackest and most indelicate in one lot, and the drest in another, giving the biggest the best places in each." This is simply wanton misrepresentation, as all must know who have visited the galleries, and can only have the effect of shaking the confidence of all those who might have relied upon your judgment had you been more charitable and shown a greater desire for veracity. Should Leeds have the courage to venture upon an Exhibition, it will learn the difficulty of inducing the gentlemen of the town and neighbourhood to contribute their valuable works of art, and the no less difficulty of getting them to the building by the prescribed time. In the case of the Yorkshire Exhibition, though every possible means was taken to obtain the whole of the pictures by a given day, in order that they might be classified in schools, and the line pictures be selected before commencing the work of hanging, it was found that to delay longer, the hanging process would not be completed by the opening day. The committee were therefore compelled to abandon their intention of arranging the old masters in schools, and in order to secure the promised pictures, they had to send round a collecting van. That the collection is not a bad one, I think most people will admit who have seen the pictures, but for the benefit

of those who may have been misled by your remarks, I append a few of the names of the artists who are represented in the galleries:—

ANCIENT SCHOOL.—Rembrandt; Guido; Corregio; Leonardo da Vinci; Raffaele; Andrea del Sarto; Velasquez; Salvator Rosa; Agostino Caracci; Domenichino; Sir P. Lely; A. Cuyp; C. Maratti; Marinari; Annibale Caracci; A. Betts; Romney; Gainsborough; Palamedes; J. Van Oolen; Zuccherro; C. Janssens; Bellario; Swanefeld; Van Heem; Jordaens; Rubens; Vosterman; Breughel; Rottenhaemer; Vernet; W. Dobson; Dnsart; A. Jansens; F. Hayman; A. Vanderwerf; Zoffany; Sir J. Reynolds; N. Poussin; Greuze; Vandyck; Sebastian del Piombo; Wootton; Peter Van Bloot; Tintoretto; Rosa da Tivoli; Sir Godfrey Kneller; Victors; Hogarth; Van Eyck; Schalken; Sassoferrato; Sir J. Medina; Coppel; Tillemans; Van Huysum; Ostade; Corcoranti; Berghem; Wouvermans; W. Mieris; Sir H. Raeburn; Giulio Romano; Cornelius Jansen; H. Van Vliet; Watteau; Guido Cagnacci; Guercino; Baptiste; Claude; Canaletti; J. Fyt; De Witt; Albano; P. Veronese; Zuccarelli; J. Van Oost; F. Vanni; Parmegiano; Bassano; Spagnoletto; J. Wynants; De Heem; Van Oss; &c., &c.

MODERN SCHOOL.—Sir D. Wilkie; Rosa Bonheur; W. P. Frith, R.A.; T. Creswick, R.A.; J. Sant, R.A.; J. M. W. Turner, R.A.; W. Etty, R.A.; J. R. Pickersgill, R.A.; S. Cooper, R.A.; Leslie, R.A.; Sir B. West, P.R.A.; R. Westall, R.A.; W. Cope, R.A.; R. Ansdell, R.A.; W. C. T. Dobson, R.A.; T. Faed, R.A.; Sir C. Eastlake, P.R.A.; E. W. Cooke, R.A.; Vicat Cole; R. Wilson; G. Lance; A. Pether; W. Crawford, R.S.A.; Witherington, R.A.; G. Morland; A. Nasmyth; D. Pasmore; S. Percy; C. Baxter, M.S.B.A.; J. J. Hill; Frost; J. B. Pyne; A. H. Burr; Sir Wm. Allan, R.A.; E. C. Barnes; W. A. Knell; T. Roberts; F. Musin; H. Moore; H. P. Parker; C. Lees, R.S.A.; Shayer; T. Crayne; Andrews; W. Underhill; J. Bateman; E. Hargitt; Boddington; Armfield; Ibbotson; Carmichael; J. Syme, R.S.A.; Herring, sen.; W. Gill; F. R. Say; Ward, sen., R.A.; G. Stanfield; Hensell; G. Arnald, R.A.; J. Syer; H. Ten Kate; Nieman; F. Wyburd; Maguire; Sir E. Landseer, R.A.; E. Ladell; R. H. Roe; J. Faed, R.S.A.; E. Pritchard; F. D. Hardy; J. Poole; W. Bromley; J. Linnell; E. Nicol, R.S.A.; T. Brookes; C. Baxter; Le Jeune, A.R.A.; Jones, A.R.A.; E. S. Creig; H. Dawson; B. Roberts; T. J. Barker; J. T. Lucas; T. M. Goode; Woolmer; C. W. Nicholls, A.R.H.A., &c., &c.

Turning now to the water colour drawings, of which you remark "very many are bad, and many are very bad," I may say a more ungenerous paragraph was never penned. By implication it is calculated to mislead, and for ought I know to the contrary may have prevented many an admirer of this branch of the fine arts from visiting the Yorkshire Exhibition. In this case, as in the former, the water colour drawings shall speak for themselves, and the public shall be the judge:—

WATER COLOUR DRAWINGS.—Copley Fielding; Prout; J. M. W. Turner; Birket Foster; T. M. Richardson; Pinelli; E. Duncan; S. Cooper; Rayner; De Wint; W. Callow; W. Hunt; Sir Wm. Ross; Fredk. Taylor; R. P. Leitch; G. Fripp; Bridell; Stanfield; Cattermole; Bayliss; Brierey; Thorburn; Holbein; Sutcliffe; Goupy; Knebil; Shalders; Gastineux; &c., &c.

But supposing that all your allegations were correct, should I be very far from the truth in suggesting that Leeds, and the *Leeds Mercury* as the organ of that town, had contributed to such a result? I think not. In an article on the then projected Exhibition in Leeds, you pathetically

exclaimed—"It cannot be that one Yorkshire enterprise of such fair promise will be wrecked by another," and then added "we feel convinced that that which is a case of real necessity will be allowed the precedence in its call for public support." In other words, that because the Leeds Mechanics' Institute required £5,000 to get out of debt, the public were asked to withhold their support from York, and reserve it for Leeds in 1867. I might also further illustrate the selfish and illiberal spirit that has actuated the owners of pictures in Leeds, by mentioning that, in addition to the numerous printed applications that were forwarded to them, upwards of twenty private letters were addressed to the owners of collections of pictures; but, with the single exception of J. Lawson, Esq., and J. Tetley, Esq., not one responded to the application, nor even acknowledged the receipt of the letter. How delightfully different the gentlemanly conduct of the whole of the noblemen and gentlemen of the county. Their courtesy will ever be remembered, and nothing but your attack upon the collection of pictures in the Exhibition would have induced me to place them in contrast. But this is not all. I am informed that a letter appeared in your columns from one of the parties to whom application for pictures had been made, calling upon his townsmen for unity of action with respect to the Exhibition in York. This unity of action no doubt resulted in the Yorkshire Exhibition of pictures being ignored by Leeds. But, fortunately, York was not dependent upon Leeds. The present splendid exhibition, with its fine collection of 900 pictures, has become a reality without its help; and it is satisfactory to feel that not only is the verdict of the public in its favour, but that its pecuniary success is placed beyond the shadow of a doubt.







## THE GREAT HALL.—GROUND FLOOR.

## FIRST NOTICE.

The portals of the building being passed, the stranger can scarcely resist a pause in his footsteps, a general glance at the beauty of the scene before him, and an exclamatory utterance of his admiration. The first necessary duty then becomes the purchase of a catalogue, that some knowledge may be gained of the individual contents of the building. A reference to this shows that, after certain explanation as to the front of the building, and from a reference to which we have just departed, the contents of the ground floor of the great hall are the first which has received the attention of the compiler. They consist principally of articles selected from most of the divisions, and start with an important contribution in the shape of two pieces of mounted field ordnance, and one mounted gun with projectiles, furnished by Sir Wm. G. Armstrong and Co., the inventor, of Newcastle-upon-Tyne. These are interesting objects in connection with the constant revolution which, in later years, has been going on in the matter of the war material of nations, and are fine specimens of the manufacture of a firm which has gained a world-wide notoriety in the matter of this particular description of article. A neighbouring object to those in question is one having an intimate relation to it, in the shape of a specimen of steel shot from the works of Messrs. Cammell and Co., of Sheffield. Our guide brings us next to an object which is perhaps the first to strike the attention on entering the place. This is the magnificent pair of wrought iron entrance gates, with posts and hand gates to match, from the Victoria Foundry—and where they were designed and manufactured—of Mr. W. Walker, of Walmgate, in this city. The gates are bronzed and gilded, specially manufactured for the Exhibition, and are 26ft. wide by 16ft high. Their style is of the fourteenth and fifteenth centuries, and the design is chiefly a copy of the wrought iron gates and posts which belonged once to the celebrated Cathedral of Frankfort-on-the-Maine, in Germany. Since the opening of the Exhibition these specimens of the iron-workers' skill have called forth much admiration for their boldness and beauty of design, and some surprise that the ancient city possessed a firm in this particular branch of trade which can furnish articles of such really intrinsic merit. Immediately behind and near to the gates in question several contributions from the chisel of Mr. J. Cole, sculptor, of Gillygate, in this city, are exhibited. They consist of a stone pulpit, three stone fountains of lions in stone, a lion in marble, and a virgin and child on bracket. The fountains and pulpit struck us as particularly fine specimens of the art which has created them, and highly creditable to the standing and ability of the exhibitor. Messrs. Skelton and Sons, of Micklegate, in this city, come next, in an exceedingly elaborate and beautiful display of the same art. In the space which they occupy the first matter which strikes the attention is a bust, in Carrara marble, of Richard Cobden, by the celebrated sculptor Papworth, of London. The likeness of this popular and lamented statesman is a most admirable one, and when compared with that on canvass recently contributed through the instrumentality of Mr. Leeman, M.P., one is impressed with the faithfulness of resemblance, which says much for their character as copies of the original. Other pieces of statuary are here, one being a life-size figure of Venus Veratrix, and another of Pandora. A couple of Gothic bosses from one of the ancient abbeys in the neighbourhood also possess much architectural beauty and interest; and in addition the Messrs. Skelton have

a variety of vases in Tuscany marble, inlaid tables, pedestals, chimney pieces, &c. One of the chimney pieces is in the rare and in fact almost extinct Paonazza marble, another in Kilkenny marble, a third in Victoria red, a fourth in ornamental Carrara statuary, and a fifth of Elizabethan style in Statuary and Sienna. In fact, all the most beautiful and ordinarily used marbles for this particular line of business are here represented, and chiselled and polished to such perfection as cannot fail to arrest the visitor in admiration of the specimens contributed by the above firm. The name of Eastwood, in connection with the manufacture of joiners and cabinet-makers' tools in York, is now about as well known in the country as that of many of the highest firms in the kingdom in this particular line of business. Mr. George Eastwood, of Walmgate, was an exhibitor in the Exhibitions of 1851 and 1862, and on both those occasions earned some honour for his native place by carrying off first-class prizes for the cases of articles which he furnished for competition. It is therefore scarcely surprising to find him represented in our Exhibition at home. Here Mr. Eastwood's case consists of planes with modern improvements, and tools of a variety of descriptions, suitable for joiners, cabinet-makers, and others. The quality of the articles usually turned out by this exhibitor has become a proverb for their excellence, whilst to the eye of the visitor their appearance as they stand in the case before them is remarkable for their finish and general adaptability of form and manufacture for the purposes to which they are intended. The next case to Mr. Eastwood—at least so far as the numbering of the catalogue is concerned—is that of Mr. J. Wood, cutter and surgical instrument manufacturer, of Spurriergate. Its most conspicuous feature is the upper part where in a triplet of divisions are displayed an array of surgical instruments and trusses. The former include those for purposes dental, amputating, *post-mortem*, and trepanning, and are of beautiful manufacture; whilst the latter are adapted, amongst others, to curviture of the spine, hernia, and various deformities, and are accompanied by machines for malformation of legs. All these are got up in the manufacturer's own establishment, and worthily represent his reputation as a maker. Knives in a lower case include almost every variety, and some which, though we profess to have as good a knowledge of the Sheffield trade as most, we confess never to have heard of before. For instance, the "Escrick" knife, the "Wainman" knife, the "Forster" knife, and the "Sir Jno. Bailey" knife are certainly new in their name, but have a right, from circumstances, to bear these appellations. The Escrick knife was designed by Lord Wenlock; the Wainman knife, by a gentleman of that name residing at Carr Head, near Skipton; and so on in connection with all the rest; and, in fact, of the Sir John Bailey knife, that gentleman bearing that title when down here annually on circuit, had a habit of taking some three dozen away with him to distribute as presents. The whole of these specimens are labelled with their respective names, and are in every variety of material. One small and interesting addition to Mr. Wood's case is a collection of specimens of the razor in its various progressions from the ore towards completion. There is the ore, the pig iron into which this is converted, the bar steel of various qualities to which the iron can be rendered, until the refined steel is attained. Of this, three forged blades are shown in their different stages, and then their appearance after the processes of hardening, tempering, and finishing are illustrated. Altogether Mr. Wood's display is a very attractive one, and one peculiarly creditable to the exhibitor, and valuable to the Exhibition. Here for the present week our notice of this department must halt, but to be resumed in our next.



## THE GREAT HALL.—GROUND FLOOR.

## SECOND NOTICE.

Taking up the present notice at the point where our last one was dropped, the first case which comes under observation is that of Messrs. Marsden and Co., of Sheffield. The contents consist of respirators, possessing certain improvements which a glance at them fails to disclose, and what are termed ventilated eye shades, and registered wool chest protectors. The virtues of the two latter are as obscure as the improvements of the former to the spectator; nevertheless all the articles exhibited appear to be of nice manufacture, neatness of arrangement, and are doubtless excellent specimens of the skill of a firm which for many years has held a celebrity in what the late Ebenezer Elliott chose to term the "classic" town of Sheffield. From this case the catalogue directs the attention of the visitor to that beautiful one which has been contributed by the Messrs. T. Cooke and Sons, of Buckingham Works, York. This contains a large variety of articles, the uses of which it would be difficult for any but of scientific attainments to decide; and we therefore append a list for the benefit of those who, attracted to an examination of them, cannot, for the nicety and finish displayed in their manufacture, help but admire. In the centre of the case is a large theodolite (ten inches) on Everest's principle of construction; two smaller theodolites, of five and six inches, and the same construction; and one six-inch engineer's transit theodolite. Surrounding these are three engineer's levels, with telescopes of from ten to fourteen inches focal length; several portable and pocket telescopes; a small telescope on stand; a compound acromotic microscope, with geometrical stage with rectangular and circular motions; several aneroid barometers, possessing T. Cooke and Sons' patent, much used by scientific travellers and the Alpine Club for measuring heights; cases of first-class mathematical drawing instruments; a lathe slide rest, with straight line, rectangular and circular motions, and carrying cutting apparatus for gentlemen's fancy and ornamental turning; a geometrical lathe chuck, of ten inches diameter, for producing or generating an infinite variety of beautiful figures and patterns required in ornamental turning; a cutter frame and guide pulleys; a rose engine and enters used in ornamental turning; a variety of binocular opera and tourist glasses; a large first-class silver medal, awarded to T. Cooke and Sons at the Paris Exhibition of 1865; and two first-class medals also awarded to them at the London Exhibition of 1862. At one end of the case is an astronomical clock, with mercurial compensated pendulum. This instrument can be adjusted for mean time, and thus forms an excellent regulator, suitable for a gentleman's hall. At the other end of the principal case is probably the largest extant aneroid barometer, remarkably sensitive, the dial about two feet diameter, giving a scale of fourteen inches for a corresponding one inch in the mercurial barometer. The theodolites and levels first mentioned contain numerous improvements introduced by T. Cooke and Sons, and of such instruments they supply many to Government to be used on the great trigonometrical survey of India. It need scarcely be added that the Messrs. Cooke have made the city celebrated for the manufacture of the above description of articles, and that beyond their case there are few possessing more interest in the Exhibition.

Messrs. Akroyd and Sons, of Halifax, exhibit a very large case containing specimens of their own design and manufacture. Here may be seen wools of all sorts in their various stages of preparation; worsted yarns, worsted fabrics of all descriptions, and mixed fabrics of cotton



and worsted. The immense trade of which the above firm has been the foundation, and the revolution worked in the manufacture of such articles as the above, are so well known that it is unnecessary to linger here for a further explanation of the contribution exhibited.

In rather an obscure position in one of the compartments beneath the gallery is the case of Messrs. Wilkinson, Son, and Co., of Leeds, who are the designers and manufacturers of a number of articles which come within the range of their trade, and consist of specimens of printed felt carpeting, nunnahs (or cavalry blankets), and other articles of felt manufacture.

Mr. John Sampson, of York, exhibits an assortment of ornamental stationery; a case of artists' materials, specimens of heraldic engraving, and an extensive collection of chromo-lithographs. The latter occupy a conspicuous position at the entrance to the ancient picture gallery, and include some interesting specimens of the lithographic art.

A neat little case is occupied by the Messrs. Leak and Thorp, of Parliament-street, who display a variety of mantles, millinery, and other articles of attire and adornment, which cannot fail to attract the admiring attention of the sex for whom they are designed.

Messrs. J. & C. Field, Lambeth, London, who are catalogued as No. 14, have a couple of cases, one an exceedingly neat one standing opposite the entrance to the machinery department, and the other under the gallery. In the former is shown paraffine from the rock in its various stages of manufacture to the perfected paraffine candle. A good deal of interest is attached to this contribution, inasmuch as, some years ago, Liebig, in his "Letter on Chemistry," said that if gas could be consolidated into a colourless body, and could be burned in the shape of an ordinary candle, it would be one of the most extraordinary discoveries of the age. Verily this discovery may be said to have been made in the manufacture of the paraffine candle by the Messrs. Field, than whom it is reputed none have been more successful in the production of the extraordinary delicacy of colour employed in uniting the composition of the above articles. Another important improvement possessed by the paraffine candles—and perhaps one of the most useful made in the manufacture for some years—is in Field's patent self-fitting process. The bottom of the candle is of a fluted construction, and will at once fit any sized socket, thus obviating the necessity of papering or scraping. The fluted end it may be also added is as ornamental as it is useful. Messrs. Waite & Cockfield, of 26, Petergate, are set down in the catalogue as the agents for York.

A most attractive portion of the exhibition is the display of sewing machines. Agreeable and intelligent young ladies have the charge of them, and in the working of them, bring out all their capabilities with surprising ease and adroitness. Samples of work executed by their aid lie about for inspection. These are most varied in character and design. The machines with their quick glancing needles turn out gorgeously embroidered cosies, brilliant table cloths, gentlemen's clothing, and throw off "band, and gusset, and seam," with an amount of ease and despatch most bewildering to an old housewife priding herself on the neatness of her work, and now finding herself completely outdone in all respects by an "American notion."

Without disparagement to others, some of which have undoubted merit for the class of work for which they are specially adapted, we can safely say that the Grover and Baker machines occupy a front rank; their strength of





stitch, noiseless movement, ease of adjustment, and simplicity of construction, render them most valuable as family machines. Samples of work executed are to be seen which are strikingly beautiful, not only in the raised embroidery, but plain sewing upon every material. The advantages claimed for these machines are so many that it is impossible to enumerate them in the space at our disposal. An inspection of them in operation at the Exhibition must convince any unprejudiced person of their excellence. Mr. Fowler, of Spurriergate, is the agent.

The "Wanzer" lock-stitch sewing machines are exhibited by Mr. John Sampson, of Coneystreet, and are said to possess their merit in simplicity of construction, the ease with which their working may be learned, and in their not being liable to get out of order. The variety of work to which they are adapted ranges from the finest gauze or muslin in progression step by step to the heaviest moleskin or leather, and in illustration of this fact it may be added that the fair and intelligent attendant upon the machines in the Exhibition, after stitching some exceedingly fine muslin, next under our own inspection successfully tried its power upon a thickness of cloth and match-box wood.

The "Singer" sewing machines are the production of a company, and through their agent, Mr. F. Wood, of Railway-street, are shown in all their varieties. One of these is termed the new noiseless family machine. It is remarkable for simplicity and household adaptation. The finest muslin, or even tissue paper, may be sewn, and all intermediate fabrics up to cloth of any ordinary thickness; the machine possessing within itself the power of adjustment without the slightest aid from the operator. The change of needle or thickness of thread necessitates no alteration in the mechanism. The machine can be used with equal facility either for hemming of all widths or braiding, binding, gathering, felling, tucking, &c.; there is also a very ingenious appliance called a tuck-marker, by which the machine measures and prepares its own work. A peculiar feature is that in all the work performed the sewing is exactly the same both on the upper and under side. The "Singer" Company have also adapted a machine to the working of button holes. This machine presents nothing of a complicated character, and can be directed by any one of ordinary skill; in fact, the apparatus itself, when set in motion, performs the whole operation of stitching and completing the button hole in the most perfect manner possible, and in an incredibly short space of time. From 500 to 600 button holes may be worked in a day, whereas by the ordinary method a good hand cannot produce more than about 50. The machine is calculated to effect a great change as regards capital and labour in the branch of trade for which it is designed.

Certainly one of the most popular firms in connection with the manufacture of sewing machines is that of Messrs. Wheeler and Wilson, who have their stall opposite the entrance to the machinery department, and York agency at Mr. Sigsworth's, of the Telegraphic News Room, Coneystreet. Produced as it was long before many others which have now gained a large circulation, it has had time and experience afforded it for perfection. In 1847 it is said there was not a single workable sewing machine in existence, whilst in 1858, authority quoted the Wilson machine as a great triumph of American genius. Now the Wheeler and Wilson Company are manufacturing at the rate of 50,000 per annum, with a demand exceeding the supply; an increase unparalleled in the history of inventions. The small shop in Watertown, in 1852, turning out eight or ten machines a week, and the obscure office of one room on the



second floor, contrasts strongly with the manufactory at Bridgeport, with floors of nearly four acres in area, driven by engines of immense power, and employing an army of mechanics. The advantages of the machines are best learned by seeing them work, and for those of the Wheeler and Wilson manufacture we would refer the curious to the stall where several young ladies willingly explain their working, and where also is to be seen a machine in the charge of a blind female from the York Wilberforce Institution. In the machinery department is also another machine made by the same firm, which is adapted to working by steam, and which hems the edges of pocket-handkerchiefs with a rapidity which is somewhat marvellous.

Besides the latter machine the machinery department also possesses several others. One stall is Newton Wilson and Co's., of 144, High Holborn, London, whose machines are of varied character. A new duplex machine is so arranged for bootmakers as to admit of a new elastic being stitched into an old side spring boot; whilst two others, "The Queen Mab" and "The Cleopatra," are of a portable character, and come within range as to the charge of almost the humblest household. In America they possess a wide reputation principally for their simplicity, and there in the year 1863 took prizes against others at no less than nine state and eight county fairs.

The Elliptic and Standard sewing machines are exhibited at another stall, where Mr. James Baker, of 29, Pavement, is announced as the sole agent. Both these possess peculiar advantages of their own, and to the eye their working is as sure and simple as all the others which we have just described.

The list of the Exhibition sewing machines may be wound up by a reference to those known as the "Weed and Florence." These are exhibited by Mr. A. Middlemist, of 4, Saville-street, Hull, and have been described as marvels of execution in quantity and quality of work, and, as compared with hand work, are as the modern railway engine to the old stage coach.

Without doubt this feature of the Exhibition is a most interesting one, and the manner in which the attendants upon the machines are kept at work in illustration and explanation evince this fact, and the desire of the public to possess themselves of these means of effecting a saving in household labour.

#### THE GREAT HALL.—THIRD NOTICE.

Amongst the sewing machines in the machinery department, with which our last notice ended, is another machine, which bears such affinity for household usefulness as to justify the introduction of a reference to it at this part of our perambulations through the building. Dalton's knitting machine is to be seen at work exactly opposite the Nottingham lace machine. In the hands of a lady attendant it is being used for the manufacture of various articles in worsted, which may be bought on the spot. More work it is said can be done by one of them in a day than can be done by hand in a month. Its operation consists in the turning of a handle like a coffee mill, a task which may be executed by a child; whilst it is strongly built, easily adjusted, almost noiseless, and is no doubt destined to fill a void in the family circle, and take rank with the sewing machine as an auxiliary in clothing the household, and reducing family cares and expenses. The agency for the machine in England is at No. 3, Colquitt-street, Liverpool.

The case of Mr. C. A. Milward, of Coney-street, is an exceedingly neat one, and of that capacity, being about three feet square, to which a many others might have been

advantageously confined. Its contents are of a very varied and beautiful description, and consist principally of ladies' gloves with gauntlet tops, ladies' and children's silk hose; gentlemen's ties in a great diversity of attractive and useful material; and hats both in silk and felt, some of the latter being particularly adapted to hunting purposes. The whole of those articles are very tastefully arranged, and attract attention as well for their usefulness as ornamental appearance.

Messrs. J. & E. Day, of High Ousegate, possess a case, one side at least of which is exceedingly attractive to feminine eyes. This consists of a beautiful collection of silk dresses, of materials as rich as can be manufactured, and one or two moire dresses in which the silver stripe is introduced. A dress after this fashion, we understand, was worn by the Princess of Wales on her marriage. Delicate white and black French lace shawls also have a place in this side of the case; and the opposite side is occupied by specimens of a patent velvet pile fringe, for which Messrs. Day are the agents. The virtue possessed by this over ordinary fringes is its extra softness, and a richness of appearance more like the manufacture of silk than ordinary worsted. Besides this, it is also said, from experience, to be far more serviceable than any other in use.

A large case, possessing a single front, and looking to the centre of the hall, is occupied by Messrs. Flitch and Son, of Busingthorpe, Leeds, who have therein collected assortments of coloured fancy leather. In these some of the most delicate hues are represented, whilst as to the quality of the goods the well-known name of the firm in the West-Riding is a sufficient guarantee to make the contribution an interesting one to those in the trade.

Immediately behind the above case, and looking upon the Eastern aisle, is that of Mr. M. Cooper, saddler, of Railway-street. Mr. Cooper has carried off well-earned laurels in the shape of medals at the International Exhibitions of London in 1851 and 1862, and at the Dublin Exhibition of 1865, and therefore the visitors look to his case for a display of more than ordinary excellence of those articles which come within his particular branch of trade. This is to be found in a well-made assortment of saddlery and harness; which, if one may judge from the opinions expressed by those experienced in such matters, it would be exceedingly difficult to surpass. Amongst the rest is a set of neat silver-mounted carriage harness, with improved pads and patent plated hames, possessing a new style of link at the bottom; a first-class full-sized hunting saddle, suitable for a substantial sixteen or seventeen stone cross-country rider; a light hack or hunting saddle; a plain or solid flapped saddle; a plain hogskin side-saddle; and also a very neat quilted all-over hogskin side saddle, with doeskin ears in the seat, heads, and safe. The peculiarity of this article is that the ears, &c., are put in the saddle on an improved principle to the old plan of welting, which has the effect of giving it a neater and more durable appearance. The saddle is of beautiful form, and displays an easy and comfortable seat. The design and workmanship we understand is that of Mr. James Cooper, the son of the exhibitor, upon whom it reflects the highest credit for his taste and skill. Double and single hunting bridles, flat and round ladies' bridles, breast plates, martingales, &c., principally make up a case of unusual merit, and one which cannot fail to be a source of attraction to that numerous class whose occupation renders such articles necessary.

Passing from this case, the next at hand, and which must arrest the attention of the visitor, is that of Mr. W. H. Dale, of Coneystreet, who exhibits a variety of gentlemen's

and ladies' boots. The latter description are of various colours, some of the most delicate description, and all of superb manufacture. The display of gentlemen's hunting, shooting, and walking boots is deserving of especial notice for their superior finish and excellence of workmanship. The shooting boots with projecting soles have we understand been the means of widening the reputation of Mr. Dale as a maker of this particular article, and the samples are certainly worthy the inspection of sportsmen who may choose to spend an hour amongst the numerous attractions of the Exhibition.

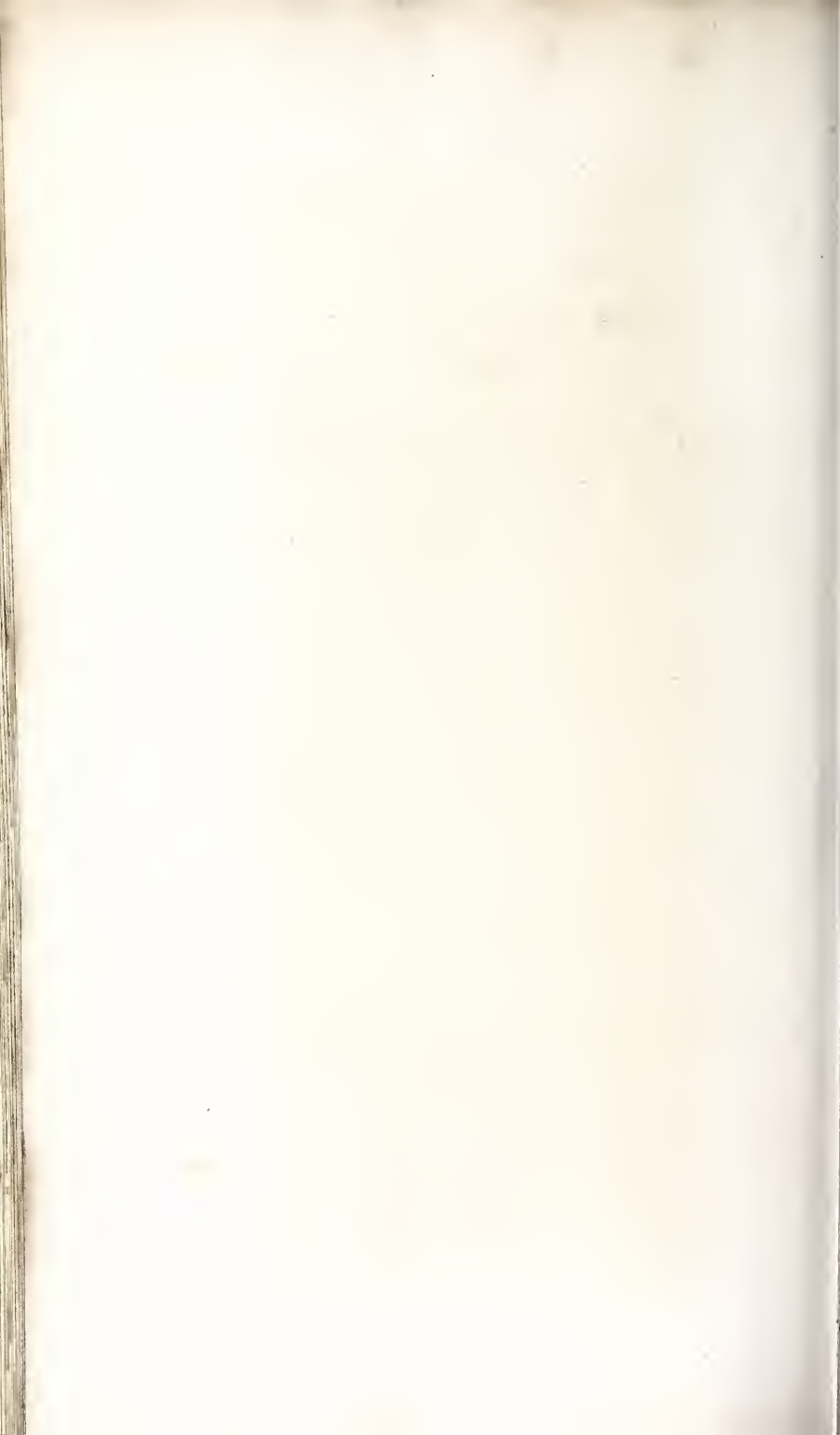
There are several cases for the display of mustard. One of these is that of Messrs. Keen, Robinson, Bellville, & Co., of London. This firm exhibits the above condiment in its various stages of manufacture, from the different shades of seed to the finished article, the latter of which is not only exhibited in the flour, but in packages ready for issue amongst those who purchase. Another case of this kind, but having the good fortune to possess a more conspicuous position than the latter, is Messrs. J. and J. Colman's, also of London. The case itself is a bold and pretty object, and considerable taste is exhibited in its inner arrangement of the article referred to. Mustard and mustard products are shown, a couple of descriptions of oil suitable for burning purposes being amongst the latter. Both the above firms possess Exhibition medals for their past displays. The Messrs. Colman have besides a separate case containing specimens of starch, in which it is shown that this article can be produced in almost any variety of colour, which under certain conditions can be as thoroughly eradicated from the linen as the snowy white which in various forms are on view. Indigo blue is also shown as one of the articles for which this firm is celebrated.

Messrs. G. Bland, of Coney-street, has a case which, like a large bulk of the rest on the ground floor, is remarkable for tasteful and excellence of workmanship rather than that curiosity which invests a many of the others in various parts of the buildings. This is divided into two parts, one representing silks and mantles, and the other embroidery, lace, and baby linen. In the centre of one of these parts is a mantle of Indian cashmere, richly embroidered in beautiful design. Next to it is a mantle of Lyons and Genoa velvet; and certainly not the least attractive of the articles in the case is what has now become well-known through the means of Mr. Bland as the "York mantle." This is made of waterproof tweed, and is a garment much in requisition at all seasons of the year for travelling and sea-side wear. Another article is a real seal-skin mantle, trimmed with grebe. The opposite side of the case contains some splendid specimens of lace goods in Honiton Valenciennes, and Cluny; a beautiful handkerchief of point lace, the pattern representing the rose, thistle, and shamrock; a coiffure of the same make; Valenciennes and Cluny robes; and a richly embroidered cashmere infant's cloak, &c. Amongst the rest is a model sewing machine. This is of a portable character, and we understand, manufactured at about a third of the price charged for those worked with a treadle, is sufficient in the work which it will turn out to meet the ordinary requirements of a family.

Wandering a little from the above case, the visitor will meet with that of Mr. T. N. Fowler, shirtmaker, hosier, &c., Spurriergate, in this city. He exhibits only in one department of his business, viz., surplices and shirts, of which he is the maker. The surplices are the only ones in the Exhibition. They are made from Irish lawn, and each







seam in them is formed by a double row of fine stitching. They are beautifully finished at the top in a variety of patterns, and are altogether very unique. The clergyman's bands shown with them are of the finest material, and are exquisite specimens of needlework by hand. Gentlemen's shirts are shown in every kind, from those plain ones for morning wear to others for full dress. They are very superior articles both in style and make, and, like the surplices, each seam in them is formed of a double row of firm stitching. The mode in which they are made is in several respects peculiar to Mr. Fowler's manufacture, and are described as combining extraordinary neatness and beauty, with the greatest possible strength and durability. The collars attached to them comprise several new styles, and are excellent samples of machine stitching. The flannel shirts are of excellent material and workmanship, the latter being accomplished by Grover and Baker's sewing machine. The whole are executed on Mr. Fowler's own premises, in Spinniergate.

Mr. R. Smith, of High Ousegate, whilst exhibiting a large case of cutlery of various descriptions, has the advantage of possessing amongst them a number of articles of considerable interest and curiosity. One department of the case is devoted to surgical appliances, amongst which are ladies' supporting belts; instruments for deformity of the spine and feet; trusses of Mr. Smith's invention and manufacture, and so arranged that the position of the pad may be altered and the pressure readily regulated by and without the slightest inconvenience to the wearer; bandages, trusses, &c. All these, being of Mr. Smith's own manufacture, it is needless to say are got up with exceeding neatness. The cutlery is represented by knives of almost every variety, name, and pattern. The "Paget" knife, the "Walton" fishing knife, and various hunting knives are amongst the rest. The most prominent object however, and one worthy especial attention, is what is termed a quadrangular knife. It is gold mounted, set with turquoise, contains upwards of eighty different blades and instruments, and is valued at £60. Another knife with forty-five instruments, includes saws, gimblets, scissors, two foot rule, punches, &c. The scissors are sufficient to meet the taste of the most fastidious. From a pair of the value of £20, elaborately ornamented, they are represented in almost every style of workmanship, to the article half an inch long. One pair of scissors possesses an interest distinct from the rest. This is beautifully worked, and was made for and presented to George IV., in whose possession it remained up to his death. Another division of Mr. Smith's case contains an assortment of carvers, bread knives, razors with the novelty of a view of the Exhibition building on the blades, and also an ingenious piece of work called the pistol knife, or self-protector. This is a breech-loader, and has a couple of blades. The case generally is a collection of beautiful specimens of workmanship, and deserving of the notice of the visitor.

#### THE GROUND FLOOR.—FOURTH NOTICE.

Departing rather from the ground floor of the great hall this week's notice may be premised by a reference to a feature of the Exhibition which has but recently been introduced, and which brings out the usefulness of the place which was constructed for a lecture theatre. Periodically every day an attraction in this place in the shape of "The Fairy Fountain" summons visitors by the sounding of a large bell to witness its playfulness and the beautiful colours which are thrown upon its waters. This novelty is

accomplished by the simple means of directing a strong ray of light through vari-coloured glasses from the top upon the jets of ascending water, and thereby an inconceivably charming effect is produced. Very numerous assemblages pay the low tariff of twopence to witness it, and none leave dissatisfied with the result of their investment.

Thus far the progress made in the task with which these notices set out, namely, of covering every object of interest in the building, has been but of a sluggish character, and it will therefore be necessary to trip more lightly in the pleasurable journey through the building, and not linger so long as inclination would suggest upon the various objects which may come under notice. Before doing so, it may be well to go out of the way to refer to the beautiful compartment next the confectionery stall, which, in the hands of Mr. Rawlings, plasterer, and Mr. Werthington, decorator, both of this city, has been made one of the most beautiful specimens of house decoration which their art and skill can accomplish. For some time after the Exhibition was opened, this place was reserved from the inspection of the ordinary visitors for the use of the Royal party on the visit of the Prince and Princess of Wales to the building. It will be remembered, however, that their hurry on that occasion precluded the possibility of their inspecting it, but it has since in the estimation of the public formed one of the most interesting features of the Exhibition. The number of the compartment in the catalogue is 105, and the first thing to notice in particular and without invidiousness is perhaps the plasterer's art. The ceiling and cornice, which were designed by Mr. Rawling, are divided into panels, formed of raised mouldings to a fitting and harmonious whole. The centre panel is arranged in form and size of such proportion as to admit of a centre ornament, and the flower so introduced is of the most chaste character. The flower is surrounded by mouldings, which form the panels and frame work for three enrichments. The principal of these is a soffit-ornament, nine inches wide, composed of fruit and leaves in bold relief. The remaining part of the ceiling is divided into four panels from the centre of the four sides, which extend in a swelling and diminishing form to the centre panel, where they are tastefully combined together with graceful lines, composed of scroll work and foliage intermixed, which form a most pleasing and attractive feature. In the inside of the four panels is tastefully and beautifully arranged sprays and clusters of various flowers and leaves, which add greatly to the pleasing effect. The next matter for observation is the most extravagantly enriched cornice which is connected with the ceiling just described. It is composed of fine running enrichments exclusive of space ornament, which is judiciously arranged. Three of the ornaments on the ceiling terminate on each side under cover of the ornamental panels. One, a soffit ornament, nine inches wide, is composed of flowers and leaves in beautiful relief. The other two, though smaller, are not the less attractive. The angles on the ceiling part of the cornice is beautifully arranged foliage, and scroll work extending right and left over the smaller portions of the running ornaments on the ceiling with splendid effect. On the wall part of the cornice, in the centre of the sides, and at the angles, are small shields surrounded with foliage in bold relief, which have a fine effect. Between the angles and the centre of each is introduced an ornamental tier which serves to be the rettring point for a variety of leaves, which seem to entwine round a portion of the cornice, and which springs from the foliage right and left that surrounds the shields. A completeness is given to the whole by

vine leaves and grapes hanging profusely from the extremity of the cornice on the wall. The work displays altogether a wonderful amount of artistic taste, as well as novelty in design, and is well worthy of admiration. The decoration and furnishing of the room is most unique. The panels and margin of the ceiling have been delicately tinted, and the plain flat and bead of the moulding gilded, by Mr. Worthington, decorator, just sufficient to define the main outline, leaving the enriched work pure white. Mr. Worthington has fitted-up the left wall of the room as suitable for a drawing-room or boudoir, and toning in colour with the ceiling. The panels are of embossed diaper work, with suitable border, and plain margins, styles, and mouldings. In the centre is an ornamental glass frame finished *en suite*, under which is a beautiful marquetric cabinet, remarkable for the very elegant design and execution of the workmanship. Opposite the entrance, the wall is divided into a chimney breast, with arched recesses on each side, and finished as suitable for a library or dining-room. The chimney-piece is of Derbyshire black marble, with ornamental designs incised on the front, moulding, and shelf edge. It is also relieved by chamfered jambs, inlaid with Irish red marble. This has been executed by Messrs. Skelton, from designs by Mr. Fowler Jones. Over the chimney-piece is a glass in oak frame, with the arms, crests, &c., of the owner elaborately carved. This frame is left pure oak, without either varnish, polish, or oil. On the raised centre of chimney piece is a suitable clock, exhibited by Messrs. Cooke; on each side are vases, from Messrs. Newington and Scott's; and in the recesses are shown enamel paintings in carved wood frames, exhibited by Mr. Loretz, Scarbro'. The right side of compartment, not being enclosed above seven feet high, is coloured (as suitable for a corridor, passage, or hall) etruscan buff contrasted with black, grey, and maroon. Above is hung a piece of silk embroidery, being portraits of the Prince and Princess of Wales. In the centre of the wall is a splendid cabinet in ebony, ormolu, and raised mosaic work, each panel having beautiful specimens of birds, flowers, and leaves, standing out in high relief. The two cabinets in the room belong to Mrs. Winn, Scarbro'. There is also a handsome carved and gilded arm chair, being a specimen of furniture of the time of Napoleon I. On the cabinets are displayed two glass shades, filled with choice specimens of tropical birds, which, on close inspection, do great credit to the skill of the exhibitor, Mr. Graham, of this city. The floor is covered with linoleum. At the time of the Prince and Princess's visit, the room was fitted up by Messrs. Day with elegant lace draperies, curtains, fringes, &c., and a very beautiful bordered carpet, which gave to the whole a very comfortable and pleasing aspect. Taking the whole compartment, the ceiling displays great richness and abundance of ornament; and the walls are subdued and made suitable to display works of art, either engravings, water colours, or articles of vertu usually seen in drawing-rooms or boudoirs, or paintings, sculpture, or carvings in library or dining-room.

Another case which the visitor may come across near the dais at the further end of the great hall is that of the celebrated firm of Messrs. Elkington, Mason, and Co., of Birmingham. Once caught by the eye, the step is arrested for a particular inspection of its contents, which are of a beautiful and rich character, and form alike objects of as much interest to visitors as they reflect credit upon their exhibitors. Fixed to the top of the case is a large shield, gilt in relief, and divided into four compartments devoted to subjects taken from the works of four of the Italian poets, viz., Dante, Petrarch, Ariosto, and Tasso. The shield is a



copy of one made by Antoine Vechte, the original of which is now in the South Kensington Museum. Immediately surrounding this are four gilt dishes, two of which illustrate the parable of the "Prodigal Son," being beautiful reproductions of the Cinque-cento period; the remaining two give different designs of one subject, "Acis and Galatea," and are modern and original productions. In the centre of the case, forming the apex of the group, will be found a large gilt vase in the Persian style, the body of which is partly covered with a rich ornamentation, imitating somewhat the appearance of embroidered cloth of gold; the foot, neck, and handles are in character with the general design. Grouped round are the following, viz.:—A gilt in relief Bacchanalian jug; an oblong gilt and oxydised Greek inkstand; a small round tazza, gilt and oxydised, with medallions illustrating the days of the week; a wooden jewel casket, relieved with jewelled gilt mountings; a gilt and oxydised casket, oval, rich in design; a gilt alms dish, "The adoration of the Magi;" a large gilt and oxydised tankard, copied from an old one in carved ivory, subject—"Lion Hunt;" a gilt and oxydised tankard, copied from the original design, by Flaxman; a gilt and oxydised stand for flowers, tripod on a triangular plinth, enriched with terminal figures and festoons; a gilt in relief tazza, exhibiting in bright relief a Chinese ornament, giving the effect of polished steel on a dead gold ground; a gilt candlestick, in Pompeian design; enamelled compotiers or stands for fruit, of a graceful Pompeian design, being part of a large dessert service, and showing the application of enamel to table ornament; a gilt in relief vase to match above; a similar vase to the last, with jewelled glass. A gilt and oxydised dish, being a restoration of a fine example of mediæval workmanship; the bas-reliefs on the border represent Minerva, astrology, geometry, arithmetic, music, rhetoric, dialectics, and grammar; in the centre is a figure of Temperance, surrounded by the four elements—earth, air, fire, and water. The case also contains the following electro-type reproductions of original works of art, now in South Kensington Museum:—A modern French enamelled and jewelled tazza; an enamelled tazza, the original made in iron and damascened, came from Liège; an enamelled perfume burner, the original made in iron and damascened, came from Liège; an enamelled Saracenic bowl; a gilt and oxydised modern French casket, surmounted with a figure of a female at her toilet; a star-shaped salt cellar, Italian cinque-cento work. A suit of armour is placed in the middle of the Exhibition, and is a copy in electro-type of a suit in the Tower of London. Placed in different parts of the Exhibition are also some specimens of statuettes in electro-deposit, viz., statuette of Oliver Goldsmith, modelled by Foley; another of Caracacus, by the same person. Torso of Theseus, Torso of Iliissus; a bronze bust of Wellington, by Weigall; and a statuette of Iason, by Thorwalsden. Messrs. Elkington it will therefore be seen are valuable contributors to the attractions of the Exhibition, and the visitor may fairly be advised to make their case one of the objects of their minute inspection, as it cannot help but afford them considerable gratification.

#### THE GREAT HALL.—FIFTH NOTICE.

In his inaugural address at the opening of the Exhibition one of the trades of the city of York to which his Grace the Archbishop referred was confectionery. A reminder of this his Grace might have found in the three beautiful cases which catch the eye of any one standing on the dais beneath the organ gallery. One of these is furnished by

that celebrated firm whose works now occupy so conspicuous a position on one of the banks of the Ouse—the Messrs. Terry and Sons. Their case contains a pyramid bride cake, the external decoration of which is most elaborate, and the internal sweetness to the spectator imaginary. Amongst the embellishments, however, are the rose, shamrock, and thistle worked in sugar, as well as allegorical figures representing Phaeton, &c. Another cake in the centre is illustrative externally of the Temple of Fame, and bearing a figure of Fame sounding a trumpet, and surmounted by a white crown. A third cake bears a national character, being on a red, white, and blue stand, and is surmounted by a Temple of Cupid, built in white icing and pink crystals. A temple of candy with a horn of plenty filled with sugar flowers, figures in great variety, specimens of comfits, lozenges, &c., make up a case which thus far has been a very attractive one to the visitor, and exhibits what can be done in this particular trade by the exercise of art.—Mrs. Craven's case contains some very choice specimens of the confectionery art. A most elaborate bride cake occupies the centre, weighing eight stones. Six figures surround it, made entirely of sugar, representing a volunteer artilleryman and rifleman in full uniform, a cavalier, a French gentleman of the last century, a Swiss flower girl with basket of flowers, and a French danseuse. There are also a number of vases, baskets for dinner table decoration, and various ornamented cakes; and, arranged round the case, are samples of lozenges, comfits, pastilles, candies, peels, jujubes, boiled sugars, &c.—The remaining case is that belonging to Mr. Stott, of Parliament-street. It contains a large ornamental design in sugar, modelled from the original design of G. G. Scott, Esq., R.A., for the National Albert Memorial now being built in Hyde Park. This has no pretensions to the original in detail, but is accurate in its proportions and outlines, and would perhaps have shown to better advantage had it been placed on a base, as in the original. In the centre of the case is a large bride's cake, set upon a stand or vase, supported by four cupids, and surmounted by a cupid under a palm tree, with a fine bouquet of flowers. To the left of the case is another ponderous cake. These cakes differ from others in their ornamentation in that they are all wrought on the cakes by hand, and with silver tubes. Goods in boiled sugars and other fancy confectionary make up the display.

Mr. F. B. Cooper, of Parliament-street, exhibits a very neatly arranged case of baby linen, hoods, cloaks, ladies' under clothing, Arctic goose down quilts, &c., and it is needless to say that all are rare specimens of excellence either in quality or manufacture. Near at hand to this is the case of Messrs. Robertson and Son, of Pavement, York, who exhibit a pretty display of silks, shawls, and other articles. Since the visit of the Princess of Wales the novelty has been added to this case of a figure on which is displayed a *fac simile* of the dress worn by her Royal Highness on that occasion. This, of course, is an object of peculiar attraction to the fairer portion of the visitors.

Mr. Baker, of 39, Ooneystreet, and Pavement, has also cases in which he offers for inspection beautiful and elaborately worked specimens of baby linen, hoods, cloaks, &c., as well as a variety of floor cloths in that newly introduced but most useful article Linoleum.

Mr. W. Robinson, of Stonegate, according to the catalogue, exhibits hosiery, shirts, gloves, and ladies' under clothing. Some of the gloves are of Paris kid, various colours, and possessing fancy tops, whilst others are stout for riding and driving. The scarves are of silk and satin,

most novel patterns, beautifully embroidered, and include the made-up scarf that requires no tying. The shirts are some in silk, beautifully manufactured in the stocking frame; others for dress, embroidered with gold and richly worked fronts; and also in cashmere, which, manufactured on Mr. Robinson's own premises, have given him a high stand in this particular branch of manufacture. Hats are in silk and felt, ventilated as a protection against sun stroke, and well adapted for hunting and shooting purposes. A variety of ladies' under clothing includes a very handsome muslin jacket, with Valenciens lace insertion, same as worn by the Empress Eugénie. Umbrellas of very beautiful workmanship make up the case.

The piano-forte department occupies a place under the western gallery, and represented as makers Hopkinson, Brinsmead, Waddington, and Hitchen. The peculiar feature of those shown by the former gentleman is the introduction of an improved repetition action. Mr. Waddington (the only manufacturer of our own city who exhibits, and who in 1851 obtained the honour of a medal at the International Exhibition in London for the quality of his instruments) displays in his specimens a new method of introducing and fixing a steel bridge for the strings to rest upon, by which an improved tone is produced. The musical public have thus an opportunity of judging of the merits of our local maker by a comparison with the instruments of others who obtained medals at the International Exhibition of 1862. It should be added that this department of the exhibition is a great acquisition to the place, in affording opportunity for amateur performers to display their skill upon the piano-forte, and who thus furnish food for the ear when that more ponderous piece of musical machinery, the organ, is still.

A couple of lions occupy places on each side of the steps leading to the dais, and these with a flower vase, all in Huddlestons stone, and the work of the leisure hour, exhibit a fair amount of skill on the part of Mr. J. Clough, of Union Terrace, one of the carvers at the Cathedral.

A novelty in obelisks is exhibited by Messrs. D. Wilson and Co., of Wakefield; being composed of various qualities of soap; specimens of the same manufacture for toilet and domestic use occupy a case belonging to Messrs. Gossage and Son, of Warrington; and Messrs. Hodgson and Simpson, of Wakefield, also exhibit soaps, and specimens of materials used in their manufacture. Of their qualities the eye can learn nothing, but of their display it may fairly be remarked that much novelty of design and taste are exhibited.

Mr. H. J. Rowntree, of Tanners' Moat, York, has an interesting case, in which he exhibits specimens of the raw materials used in the manufacture of that delightful breakfast beverage cocoa, and showing the finished article in every stage of its manufacture. A very similar case to the last is that of Mr. T. Smith, of St. Saviourgate, in which he has set out chicory in its various stages, from the seed and root, to its dried and cut condition, and finished manufacture.

In the manufacture of biscuits few are so popular or universally appreciated as those which bear the name of "Fulford." Of these Mr. J. P. Leng, of Coppergate, York, their manufacturer, exhibits a modest and unassuming case. A large case containing biscuits of various kinds is also furnished by Messrs. Johnson and Taylor, of the Derwent Biscuit works, Malton. Messrs. Reckitt and Sons, of Hull, have also specimens of the same article; as likewise have Messrs. Peek, Freen, and Co., of London, who enter theirs as being (as no doubt some of the others are) manufactured by steam power.







Messrs. Richards, Newborn, and Johnson, of Hull, have a display of starch in crystals and powder, powder blue, blacklead in various forms; and Messrs. Reckitt and Sons also exhibit in the same line.

Mr. M. Nutt, of Goodramgate, has a very attractive case of ladies and gentleman's saddles. The former are quilted, and possess doe skin heaves; while the latter are full shaftean, with quilted seats, &c. There are also hunting and steeple chase saddles, well finished, and adapted to carry both light and heavy weights across country, as well as other articles of the trade, which reflect great credit on the maker. Mr. W. Edson, of Walmgate, has also a similar but not less attractive display of hunting, side, race, and cart saddletrees. In the leather way are Messrs. Wilson and Walker, of Leeds, who display coloured finished skins, of roan, calf, and Morocco. Messrs. R. Ellis and Son, of Castlegate, offer for inspection girth webs, whips, and leather work; and Mr. J. W. Eland, of Walmgate, a general assortment of harness. The last display is well worthy the attention of any persons interested in the trade, the articles being of really beautiful workmanship and finish, and highly creditable to Mr. Eland as a maker. A case of saddlery intended as specimens of usefulness and good manufacture in that article, rather than ornamental finish, bears the name of Mr. T. Pinkney, of Driffield. Samples of leather strapping are shown by Mr. T. W. Crawshaw, of Wakefield. Sets of harness are shown by Messrs. Atkinson and Phillipson, of Newcastle; articles in the same trade, consisting of dressed leather, bridle middlings, shoulders, and backs, by Messrs. Ingram and Co., of Thirsk; saddle, bridle, harness, and shoe leather of pure oak bark tannage, by Mr. J. Robson, of Easingwold; and harness and bridle hides of similar tannage, by Messrs. Walker and Son, of Marygate, in this city. Two other manufacturers of leather have displays in the same part of the Exhibition, these being Messrs. H. Hall and Son, of Clarence-street, York, and Messrs. Brain and Son, of Dickering, Northallerton. The former show the various processes of manufacture, including enamelled and japanned; and the latter black and brown harness hides, and hog and dogskins.

Mrs. Thompson, of Harrogate, possesses a case containing wool hearth rugs, shoes, and carriage slippers, goats hair cloak, &c., and as a contrast to these there is close at hand a couple of cases of horse shoes. One of these belongs to Mr. J. Sowden, of New Wortley, near Leeds, and contains a variety of specimens which include a set of hoofs shod on a new and improved principle. The other belongs to Mr. R. C. Allison, of Richmond, who displays simply horse shoes, pincers, and hammers, but the whole of these are of such beautiful finish as to lend them a more than ordinary amount of attraction. In fact they are almost perfect specimens of their description of manufacture, and the shoes exhibit a variety suitable to every shaped hoof which the equine tribe possesses.

There are a number of specimens of boots and shoes shown by various manufacturers. The first to notice amongst these are the specimens contributed by Mr. T. Turner, of Spurriergate, in this city, whose collection appears to be of a really first-class character, and added to which is a selection of gutta percha and India rubber goods for domestic and manufacturing uses. Mr. J. H. Walker, of High Ousegate, and Mr. J. Carroll, of Parliament-street, also exhibit specimens which are deserving of an attention they can hardly fail to arrest for their excellence of manufacture and finish. Mr. Bolingbroke, of Hull, contributes in the same branch boot and shoe lasts,

boot trees, and water-tight rifle boots, the latter an article of exceeding usefulness in these days of amateur soldiering.

Furs used in the manufacture of felt cloth and hats are exposed in a case by Mr. J. Smith, of Howden; and sporting guns and other implements by Mr. T. Horsley, of Coneystreet, in this city. The latter are of beautiful manufacture, and are, at this season of the year, when the general sport is in the field, worth the inspection of those who are lovers of the trigger. As to Mr. Horsley's reputation as a manufacturer, praise would be superfluous, beyond the statement of the fact that few makers stand higher, and that Mr. Horsley's guns seldom fail to come off victorious at the principal pigeon-shooting tournaments in England.

In the department containing the piano-fortes are a couple of articles as to which it would be unfair to refrain from reference. One of these is a small organ with five stops, the manufacture of Mr. J. Cuthbert, of Hull; and the other a portable harmonium, containing twelve stops, two knee swells, and wood notes, the manufacture of Mr. J. Bell, of Feasegate, York. The latter gentleman also exhibits Anglo-German concertines with wood notes.

An heterogeneous collection of articles next follow each other in the catalogue, and different from what is the case in other parts of the building are here found pretty generally together in the order of their cases. First may be mentioned beautiful specimens of the manufacture of electro-silver-plated tea and coffee services, made by Mr. G. Cutts, of Sheffield; then specimens of artificial teeth contributed by Mr. G. H. Crowther, of Wakefield, and Mr. W. H. Garnett, of Scarbro'; dental specimens from Messrs. J. H. Carter and Son, of Leeds; besides a nice display of dental mechanism with the materials used, bearing the name of Mr. C. H. Barstow, of Blakestreet, York. Pens in various stages of manufacture are shown by that world-famed Birmingham firm, Messrs. Gillott and Sons. Portable hot and cold baths, as well as hip and sponging baths, are shown by Mr. R. H. Bollans, of Petergate; and a large variety of Paraffin lamps, including a new patent lamp to burn without a chimney, by Messrs. Rowatt & Sons, of Edinburgh. Coffin furniture it will be thought is not a likely contribution to add to the attractions of an Exhibition, but there is even a case of this, including some very pretty specimens of ornamental brasswork, furnished by Mr. W. Garrad, of Birmingham. Sarony's (Scarborough) now generally used patent photographic posing apparatus, or universal rest, is also shown; and as having also some relation to it are close by photographic cameras, apparatus, and stereoscopes, the manufacture of Mr. G. Hare, of London; and microscopes, &c., in nice collection, from the works of Messrs. B. Cooke and Son, of Hull. Teeth of another description than those only just referred to are shown in some which are finely cut in a case of highly finished miniature sawplates, manufactured by Mr. H. Padley, of Sheffield. The latter town also furnishes razors of beautiful finish made by Mr. W. Nelson.

Near at hand to the above miscellaneous congregation of dissimilarities comes the "L'Extincteur," of the manufacture of Messrs. Dick and Sons, of Manchester. Mr. Councillor T. Cooper, druggist, of Walmgate, in this city, is the agent for these articles in York. The L'Extincteur is a new patent portable self-acting fire engine. Charged with carbonic acid gas, it can be mounted on the shoulders of a man or youth, and used with the greatest success in the extinction of fire. Their efficiency has been repeatedly tested, and in this city during the Yorkshire Agricultural Show large numbers had the opportunity of witnessing their







use upon Knavesmire, where a fierce fire was made of barrels of tar and other inflammable matter which was at once put out by this exceedingly useful instrument. Several of those shown in the Exhibition are charged in readiness for any fire which might suddenly break out in the building. Their principal advantage is their portability, and the effectual power to nip in the bud what might without their appliance grow into a serious conflagration.

#### GROUND FLOOR—SIXTH NOTICE.

We have before referred to the productions of Mr. Walker, of the Victoria Foundry, Walmgate, in the matter of the beautiful iron gates which catch the eye as soon as the building is entered; but in wandering through the same portion of the edifice, a most complete cooking apparatus bearing the name of "Victoria and Albert Kitchener," besides one of Morgan's valvular registered stoves, are to be met with by the same manufacturer. Candles of the manufacture of Mr. D. Cowling, of Goodramgate; and leather from the York Tanning and Currying Company, the latter adapted to various purposes, are also shown underneath the western gallery. Passing across the ground floor to the space beneath the opposite gallery, the compartments are variously occupied though a considerable share of the space is devoted to specimens of house decoration. Messrs. Bellerby, of Hungate, have for inspection a case of wood mouldings of their own manufacture. Several tables are collected together, one being a painted antique pillar, contributed by Mr. E. Swaine; another an inlaid Japanese circular, belonging to Mr. M. Cooper, of Bridlington; a third of wicker work, and japanned, shown by Mr. J. Robinson, of No. 10, Walmgate; a fourth, which is accompanied by a couple of chairs, and of fine carving, shown by Mr. J. Loretz, of Scarbro'; and a fifth, having a top of ornamental glass, the production of Mr. T. Fawdington, of Fulford. The latter is a particularly interesting object in house furniture, and a work of much artistic merit. A wardrobe in satin-wood by Messrs. Musham and Sons, of Micklegate, is an article of chaste manufacture, and as a specimen of this particular sort of wood unsurpassed in the Exhibition. A davenport in the same class of wood is shown from the works of Mr. T. Russell, of Glasgow. A collection of walking sticks are more attractive from the fantastic shapes into which they are carved than for their utility, and some little interest is attached to them from the fact that their ornament is wrought simply by the aid of a common clasp knife by Mr. H. Wright, of Tadcaster. Mr. W. Wimspear, of Micklegate occupies a large case filled by a variety of wigs on and off heads of wax figures, the particular virtues of which are stated on cards attached to them; as well as sponges, combs, and other articles coming within his profession as a perwigier. Missing the specimens of house decoration (which we notice altogether below) the visitor in the next compartment is attracted to an inspection of a beautiful collection of imitation flowers in wax and paper. These are of exceedingly tasteful arrangement, and, protected by glass shades, form pretty additions to the drawing room or the parlour. Miss F. E. Newnum, of Micklegate, contributes a basket of flowers and a vase of lilies in wax, the latter of which is sold; Mr. G. Dale, of St. John's Terrace, Lord Mayor's Walk, wax and paper flowers in trays (the latter description remarkably close copies of nature); and Mrs. Thomas and Miss Harris, Cheltenham and Clifton, York, a hedge and bank of wild flowers modelled in wax, a group of wax flowers in leather work frame, groups of paper flowers, and a table in fern stencilling. The ornamental leather work by the latter artists is really of a very clever and interesting character, and worthy

of the especial inspection of the visitor. A fine Japanese screen, contributed by Messrs. Alder and Alder, of Cheltenham, divides the present from the previous compartment touched upon. Messrs. Fisher, of St. Saviourgate, have here a very nice collection of the sculptor's art, including a marble statue of Jupiter, busts of Shakespeare, Sir Isaac Newton, and Wellington; "Infant Bacchus and Goat" (in relief); "Boy and Broken Drum" (in marble); inlaid cribbage-board; and "Time cutting Cupid's wings." Each one of these is a specimen of much skill, and as really coming within the foremost objects of the Exhibition as works of art, are valuable contributions amongst the many which surround them. Two small lions carved in stone are contributed by W. M. Harcastle, of Percy-street, York, a young man with no occupation, but who in this amateur effort exhibits the possession of a taste and skill which cultivation might make valuable. A honeys nicely carved in white stone, is contributed by Mr. H. Anderson, of Stonegate. A valuable specimen of plaster work, entitled "The Siege of Troy," is shown by Mr. J. Mason, of York; and an antique model of the "Descent from the Cross," contributed by Mrs. W. Fowler, of Whittington Hall, Derbyshire, is an object which stays the footsteps of all whose eyes fall upon it for a close inspection. From this compartment, glass doors lead from the building to the green sward and fresh air outside, and these as well as space on each side of them have been used for the display of some exceedingly chaste specimens of coloured glass. The door panels are filled in with glass from the St. Helen's Glass Company, of Leeds, the colouring of which is pretty and light, and creditable to the taste of the artist, who we understand is a native of York. One of the panels unfortunately has been broken. On one side of the door is a stained glass window, most cleverly executed by the late Mr. W. Peckett, of York, and contributed by J. Mason, Esq., and over the door is a case containing a remarkably chaste specimen of the plasterer's art, by Mr. F. Rawlings, of this city. The latter is another testimony of the ability which may be found displayed in the same way in the room which was prepared for the Princess of Wales, and which we have already, in a previous notice, described. Chess tables, inlaid with fancy woods, are offered for sale by Mr. W. Porteus, of Dean-street, Halifax; an antique carved inlaid cabinet is shown by Mr. T. Horsley, Brawley, Pickering; and standing upon the latter, three beautiful specimens of Pailissy ware are exhibited by Mr. J. Briggs, of Pavement, York. A very neat oak lecturn, with carved panels in burnt wood, we recognise as having had our notice some time ago, and as being the production of Mr. W. Bellerby, of Bootham, York. It is the property of the Dean, and stood in the nave of York Minster till removed to the Exhibition building. Photographs of an eagle lecturn in New College, Oxford, with an example of a carved figure, bear the name of the Rev. G. Rowe, of York, as the contributor. A couple of statues—"St. John the Evangelist," and "John the Baptist," are specimens of sculpture creditable to their artist, Mr. M. N. Hessay, of this city; and the same observation may be applied to a carved bracket belonging to Mr. W. Grasby, of Williams-place, Hull. A pretty design for a panel, carved in stone, emblematic of "Faith, Hope, and Charity," is the production of Mr. G. Milburn, of Little Shambles, and is a work of much credit to the artist. A couple of interesting specimens of church furnishing are found in wood and Caen stone pulpits. The former is on a stone base by J. Cole, and designed for the Foxholes church by Mr. G. F. Jones, architect, of this city. The design of

the latter is also the production of Mr. Jones. A reduced copy of the Trojan scroll, by Mr. G. Carill, is contributed from the York School of Art, and is an admirable testimony of the teaching which is there imparted. Antique dragons, contributed by Mr. E. Waterton, of Walton Hall, are interesting objects; as also are some contributions of Mr. J. Mason, of York, consisting of a statue of Hercules, three large alabaster vases, and casts of four hands and a foot. An antique brass-bound deed box, shown by Miss Knapton, of York; antique oak sideboard and bookstand, old marquetry table, and writing desk, the property of the Rev. J. F. Gruggen, of Pocklington; and marble vase and table, the work of Mr. J. Atkinson, of Foss Bridge, possess much attraction, the former as past relics, and the latter as beautiful examples of the chiselling of their contributor. The model of a group of Our Lord's Supper must as an object have been noticed by almost every visitor, and this, with a figure which has been designed and executed for the entrance to the Westminster Palace Hotel, and statues in stone and plaster, are the work of Mr. S. Ruddock, of Pimlico, London. A couple of antique marble statuettes, of Mrs. Thompson's, of Blake-street, are delightful specimens of finished sculpturing; and a creditable production in stone cutting may be noticed in a vase belonging to Mr. G. Carill, of Penrose Cottages, York. A stone statue of "Venus Reposing" is entered in the catalogue as the work of Mr. G. Bradley, of this city, and as a production of his leisure shows the utility of spare moments usefully applied. The work is very chaste and creditable. A couple of neat Mediæval, inlaid, pier table brackets are the production of Messrs. Curtis and Moore, of Leeds; and a pair of carved chairs of Buyser, of Ghent. The latter are novel objects for their elaborate workmanship, but not less so than antique chairs which are shown by Miss Widdowson and Mr. J. Cook, both of Holgate, York. A steel chair, possessing much historical interest, is furnished by Lord Londesborough. Rich in design and ornament, supposed to be of Spanish manufacture of the sixteenth century, and once the property of Napoleon I., it is now described in an inscription, carved in ivory let into its back, "Napoleon's chair—Isle of Elba." Another chair is exhibited by Mr. J. R. Watkinson, of Bootham-square, the back being in the form of the Prince of Wales feathers. A pretty little object is "The Lord's Supper," carved in wood, by J. Loretz, of Scarborough, and which has a place under a glass shade. Besides those before mentioned other beautiful specimens of stone carving by Mr. J. Cole, of Gillygate, are to be found in this part of the Exhibition. The chair made by Mr. Rookledge, of Little Stonegate, for the use of the Princess of Wales in the Royal stand, on Knavesmire, at the late Volunteer Review, has also found a place here, and is naturally an object of some curiosity. Several beautiful sideboards are contributed, one of elaborate carving by Mr. C. H. Simpson, of Micklegate; another, with plate-glass back, by Messrs. Wilson and Son, of Railway-street; another by the Rev. R. W. B. Hornby, D.D., of Clifton, York; and others, both modern and antique, by Mr. W. F. Greenwood, of Stonegate. The latter are beautiful and valuable specimens of bold carving (the modern sideboard, we understand, being the work of Mr. Greenwood himself), and cannot fail to attract admiration. The latter exhibitor has also some rare specimens of old French marquetry, and an old corner buffet filled with Berlin china. A neat standard screen design, worked in wools, by Miss Allerston, is exhibited by Mr. E. Allerston, of Bootham Bar. A lady's chair, with needlework seat, shown by Miss Humphreys, of Youlton, Easingwold, is creditable to her patience and industry; and



some beautiful carving may be seen in another chair belonging to Mr. G. Carlill. A group of flowers, carved out of solid lime tree, in carved walnut frame, by Mr. J. Hudson, of Park-terrace, Groves, is a work of much taste, and executed, as we understand, during an affliction; the group has been sold. An exceedingly fine specimen of an inlaid cabinet is contributed by Mr. J. Mason, of York. Decorated with three beautiful paintings by Frank, this article is of considerable interest and value, and the price set upon it is a hundred guineas. A pollard oak wing wardrobe, shown by Messrs. Taylor Brothers, of Coney-street, is a fine specimen of a character of work for which they have obtained a wide-spread celebrity, and now hold one of the highest positions in their business in the county. Messrs. Moseley and Green, of York, contribute largely in the way of mechanical and other toys, and in this particular matter is shown how far the Germans surpass us in the manufacture of these sources of juvenile enjoyment.

The various specimens of house decoration are not only displayed in the part of the building to which this notice has thus far had reference, but for lack of wall-space below extend to the gallery above. All these we propose noticing together. The first object in this way is a case of imitation marbles and woods, which are the very creditable production of Mr. J. Thomas, of Stonegate, in this city. Mr. G. Hodgson, of Union-terrace, Nunnery-lane, York, displays similarly in imitation of marble columns and wood panels. Mr. W. Prest, of Castlegate, York, exhibits a design for a drawing-room cornice, wall, and plinth, containing an artistically executed medallion of Prince Albert. In these half a panel is represented, and the whole displays a harmony of colour throughout which, whilst constituting a charming specimen of interior decoration, is indicative of the nice taste and arrangement of the producer. Mr. R. Knowlson, of Blakestreet, exhibits an enriched plaster cornice for a drawing-room; and Messrs. Bottomley and Sons, of Leeds, a dining-room door in sober brown, relieved with gold. Messrs. Willis and Sheffield, of Manchester, are the producers and exhibitors of a decorated door and architrave, with the section of a cornice. In the panels of the former are most chastely executed figures, and medallions below, one of the latter of which it is not difficult to recognise as of our own local artist Etty. The whole of this work is most beautifully done, and evinces a high skill in this important branch of the decorative art on the part of the firm who have contributed it. Mr. H. Masser, of Petergate, has furnished as specimens of his profession imitation marble pillars and woods, and ornamental letters on glass. The latter are not surpassed by any other in the Exhibition. A small arabesque panel and pillar, contributed by Mr. H. Perfect, of Micklegate, are very brilliant; and a ceiling which has been produced by the same gentleman is exceedingly chaste both in the matter of style and harmony of colour. The Messrs. Bottomley and Sons, of Leeds, also contribute a cabinet—a very pretty thing, bearing as decoration a singing robin and companion picture, after Harrison Weir. The remainder of the notice in this department takes the visitor into the gallery above, on ascending the steps of which are conspicuous the contributions of Mr. Hope, paper hanger, of Castlegate. Amongst a choice collection of wall papers shown by that gentleman are three beautifully-executed panels, the centre one of which bears the royal arms, richly brought out in colour. Mr. John Sanderson, of Ogleforth, has quite as pretty a collection of panels, and amongst them a very nice design for a dining-room. Mr. T. G. Hartley, of Davygate, displays wall decorations and imitations of





marbles. Amongst these is the novelty of a dressing-room panel in embossed paper, nicely brought out by surface painting; and also a dining-room design, the cornice and panels being painted, and ornamental borders and styles in paper. In each of these three last series of contributions an amount of taste is evinced which may claim for York a superiority over neighbouring and more important places in the decorative art. The specimens of imitations of woods have perhaps attracted as much notice as any other of the excellent features of the Exhibition, but none have elicited more admiration than those delightful productions of Mr. A. N. Greig, of Manchester. His series of inlaid patterns are superb imitations, and his specimens of inlaying really beautiful. Some imitation marble panels also assist to make up a contribution which in their way may be termed gems of the Exhibition. Much taste is exhibited in a production of Mr. B. Ward, of Groves-lane, York (a workman as we are given to understand in the employ of Mr. T. G. Hartley), of a part of an arabesque ceiling, which is very neatly brought out in gold and colour. An imitation of a door and casing in oak on canvass is shown by Messrs. Hirst and Barraclough, of Brighouse; and panels for dining and drawing-rooms, and specimens of stamped gold paper hangings by Mr. E. H. Pickering, of High Ousegate, York. The drawing-room panel of the latter exhibitor is of the same design as that which he put up for the Archbishop at Bishopthorpe, in preparation for the recent royal visit, and is remarkable for its neatness, and the richness of its border.

#### THE GALLERY—SEVENTH NOTICE.

In taking a circuit of the Eastern Gallery the first matter which strikes the notice of the visitor is a display of registered croquet stands, with sets of implements manufactured by Messrs. Cordeux and Ernest. The convenience of these articles has become so well-known, and they are in fact so generally used, that any particular reference to them would be superfluous. Mr. W. Rumfitt, of Micklegate, close by, exhibits a fine carved bedstead; and surrounding it are a few specimens of in-laid tables. One of these is shown by Mr. J. L. Hick, of Fulford; another by Mr. R. Bradley, of Orchard-street (worked ten years ago, when that person was only a youth); a third belonging to Mr. T. Hume, of Bilton-street, York; and a fourth of the manufacture of J. Creighton, of Lucas-square, Hull. With the latter is also exhibited an in-laid shaving case, and both are the result of the leisure hours of one who by trade a brush-maker never served a day to the joinering and cabinet making business. Mr. A. Walker, of York, contributes a clock possessing much interest, inasmuch as it is by Graham, of London. The maker was born in 1673, died in 1751, and now lies interred in Westminster Abbey. He was the introducer of the greatest reform in clock making which perhaps ever took place. When originally deposited in his final resting place his tomb-stone described him as a "watchmaker and F.R.S., whose curious inventions do honour to ye British genius—whose accurate performances are the standard of mechanic skill." In fact, watchmakers, until prevented by recent restrictions, are said to have made pilgrimages to the sacred spot, and he has always been styled the "father of clock making." An ancient clock which is a good contrast to the last to which we have referred, as showing the revolution which Graham made in the trade, is contributed by Mr. H. Creaser, of Bishopgate-street. Messrs. Baynes and Son, of Micklegate, have furnished a beautiful cabinet in American birch, with dark walnut mouldings. A number of folding screens are exhibited. One belonging



to Mr. Abbott, of the Great Northern Hotel, in this city, is a chaste thing in its way, and evinces very considerable taste in its decoration; Messrs. Cooper & Nicholson, of High Ousegate, show a very large and beautiful picture-screen; Mr. T. Bywater, of Tadcaster, a plain pictorial screen; and Mrs. Moseley, of Holgate-lane, a plain coloured screen. The whole of the screens are exceedingly creditable productions, and are works upon which much patience has been bestowed with most flattering results to those from whose hands they have been contributed. Messrs. Musham & Son, of Micklegate, exhibit in the furnishing way an Italian spring mattress, for which they are the agents. The mattress is exhibited in a French bedstead in finely worked brass, but is applicable to any bedstead, whether in iron or wood. It is most pliable, and is, from the healthy feature that a current of air can always pass beneath it, now being generally used in hospitals. The price, we understand, is low. Mr. J. W. Baker, of Wakefield, exhibits Bowditch's patent gas apparatus, and a number of gas chandeliers; and the Wakefield Carburetting Company exhibit specimens of chandeliers, pendants, &c., adapted to Bowditch's patent apparatus. Several cases are full of objects of interest, one being partially occupied by a contribution of the Ven. Archdeacon Creyke, of Bolton Percy, and consisting of a collection of jade, bronzes, and china, from the summer palace of the Emperor of Japan; and another collection in the same case being contributed by Mr. J. L. Kendrew, of Colliergate, York. The latter consists of a Burmese sword and shield made of buffalo-hide, Chinese papier machie, curtain and valance, Burmese idol, Chinese fans and shoes, Indian fan, metal bowl and jug, and idols. Col. Ditmas, in the same compartment, is an exhibitor of drawings in tale; and Mr. North shows a Chinese printing block and specimens of printing, as well as the model of a Chinese boat. An adjoining case, we understand, has only recently been made up, and here Col. Ditmas is a valuable contributor. Drawings from nature, upon rice paper, of Malay fruits, a large variety of Chinese articles, Indian scarves, rich Manilla work made from the fibre of the pineapple, &c., belong to that gentleman; whilst among other contributors in a similar way are Miss Robinson, of York, Mr. H. Fothergill, the Rev. G. Rowe, the Rev. W. H. Short, Dr. Gibson, Miss M. M. Bell, of Bawtry, the Rev. J. E. Sampson, and others. A most interesting collection occupies the next compartment, a quaint Japanese looking-glass, contributed by Mr. C. Husband, of Ripon, first coming under observation; over which hangs an original etching by Vandyke, shown by the Rev. W. H. Short. The latter gentleman is also the contributor of a ticket of admission to the performance of Handel's "Messiah" in Westminster Abbey. Specimens of carved ivory belonging to Mr. J. Bainbridge, of York; models of the Nineveh marbles, executed by Miss C. M. Layard, a namesake and relative of their great discoverer; and a couple of Japanese porcelain vases, valued at the price of one hundred guineas, contributed by Mr. J. Hill, of Walmgate, are all objects likely to attract curiosity. Mr. S. Prudames has in this same place a fine display of chandeliers and gas fittings, brass goods in connection with plumbers' work, and an interesting collection of copper and lead ores; and Mr. J. Berry a fancy biscuit and bottle stand. And here we are reminded that a bottle stand has escaped our observation at the commencement of the gallery. This is contributed by Mr. T. Luty, of Coneystreet, is registered, and is of a pyramidal and ornamental character. It is suitable to a variety of businesses; and whilst bottles, watches, or other articles can be exposed, an ingenious

contrivance prevents their being surreptitiously removed by hands which possess not the right to touch. To spirit merchants, druggists, and others whose business involves the exposure of bottled liquids or other articles, the invention is most valuable. A couple of clever wood-carvings, representing "The Bather," and "Defending the Pass," are the work of Mr. R. Pew, of Walmgate; a nice collection of bronze electrotypes belong to Mr. R. Wakefield, of Heslington. The succeeding compartment is exclusively confined to a magnificent collection of ancient China, arranged according to manufacture. It is the contribution of a very large number of collectors of these specimens of art, and cannot fail to be a source of much attraction to those who chose to inspect it. Mr. J. Bainbridge, of Castlegate, York, Mr. E. Swaine, of the Mount, and Lord Londesborough are all contributors of ancient weapons of warfare. The former gentleman has a variety of armour and weapons hung up against the wall; and Mr. Swaine has several weapons found upon Marston Moor, relics of the bloody struggle which history records that place to have been the scene. Lord Londesborough's collection of armour, weapons, instruments of torture, and curious domestic articles occupy the whole of a compartment. A very interesting description of the most curious of these is given in the catalogue, as follows:—"In the centre is a superb *cap à pie* suit of armour, date about 1530, probably of German manufacture: it once formed part of the Bernal collection. In the table case to the left are several curious instruments of torture, jaw-breaker, collars with spikes, &c. A thumbscrew is in the table case on the right. On the wall to the left, near the top, is a mask of punishment, chiefly employed for the correction of minor offences by exciting ridicule against the wearer. It is formed of bands of iron, which fold over the head, and are fastened behind by a padlock, a pair of spectacles and ass's ears are attached; a double plate closes over the mouth, and a whistle passes up the nose, producing a loud sound should the wearer attempt to speak. It was obtained from the old castle of Nuremberg. In the case to the right are gauntlets of Henry VIII.; curious horns in ivory and bronze. Under a shade in front of the suit of armour are perfect specimens of the long-toed *solleret*, worn at the time of Richard II. The small table case in front contains a collection of combs in ivory, wood, and horn, chiefly belonging to the fifteenth century. On the table is a singularly perfect specimen of a Roman helmet, and two examples of decorated Italian helmets. On the wall behind the suit of armour, are arranged some rare examples of early helmets, that at the top being of the time of Richard II. On the walls to the right and left are arranged numerous weapons, &c., and an interesting series of early fire arms, including several examples of the wheel lock gun. This gun was invented in Italy, in the 16th century, throughout the whole of which it was in use. The second from the entrance on the left is said to be that used by Charles IX. in the terrible massacre on St. Bartholomew's day, 1572. In the table cases on the right and left are many curious and interesting articles for domestic use; in that on the left are two knives, having inscribed on the blade on one side a grace before meat, and on the other a grace after meat, with the music to which they should be chanted, arranged for four voices. On the floor are two bronze cannon, richly embellished with the arms of Nassau, 1618." In the centre of one of the compartments is a Roman amphora, or vase, obtained from the site of the battle of Actium; and occupying a similar position in another is the prow of a Roman galley, both the contribution of the

Rev. W. F. Douglas, of Scrayingham. Mr. E. Waterton, of Walton Hall, Wakefield, has sent valuable aid to the attraction of the Exhibition by a collection of swords, curiosities, carvings in wood and ivory, illuminated MSS., miniature, richly embroidered chasuble (conspicuous in an upright case of its own), rings, &c. Some of the smaller of these articles occupy a large amount of space in a flat case; and exhibitors of similar articles which lie by their side are Miss Croshaw, of Stonegate, York, and Miss Coates, of Ripon. Some ancient Mosaic, belonging to Sir George Wombwell, Bart., of Newburgh Park, is exhibited over this case, and a shield, bronze celt, peg tankard, and gold medallion of Oliver Cromwell are disposed for view near at hand. Another case of a variety of interesting curiosities is made up by the contributions of the Rev. J. Raine, Mr. E. Swaine, Mr. Bormer, of Spalding, Lord Teignmouth, Mr. Smith, of York, Mr. J. Mason, of York, Mr. J. Baiubridge, Mr. J. Tonge, and Mr. T. Ellis, of Hanover-street, Sheffield. The latter gentleman exhibits some rare specimens of knives. The first five are real Sheffield whittles, as named by Chancer, and are doubtless many hundred years old. The two next, with two blades each, are samples of the intermediate knife between the jack knife, or whittle, and the spring knife. The next to these is a very early sample of the spring knife, about 300 years old. The pair of scissors shown are of a very early date, and nearly all the others belong to periods coming up to 1750. The small single blade ivory shadow knife is said to have belonged to Lord Nelson. In England's present advanced position in the newspaper literature of the world, a collection of ancient English newspapers becomes an object of peculiar interest. A century and a half ago, when broadsheets were not published daily at a penny, but when four small quarto pages were considered to be a great accomplishment in the matter of compilation, once a week or once a month, and could only be got at a great pecuniary sacrifice, the intelligence of the country was different to what it is now. Some idea of newspapers as they were may be formed from a most interesting case of fifteen old newspapers exhibited by Mr. Alderman Hargrove, of this city. A written list which accompanies them describes them as a copy of the first number of the *York Herald*, bearing the date of January 2, 1790; a copy of the first number of the *Yorkshire Gazette*, bearing the date of April 4, 1819; *Etherington's York Chronicle*, dated 1795; the *York Chronicle*, of July 31, 1794; *York Courant*, December 3 and 10, 1728, and May 2, 1797; *York Gazetteer*, November 26, 1745, containing an account of the march of the rebel army through Penrith, and the capture of Carlisle, as well as a "Dialogue between the Devil, the Pope, and the Pretender;" *National Journal or County Gazette*, 1746, containing particulars of the movement of the rebel army in the Highlands, and many interesting facts connected with the Rebellion; *The Free Briton*, of June, 1752, containing some account of the practices of the Pretender and his agents at Paris and Rome; *General Evening Post*, of October 10, 1745, where is to be found an account of the imaginary levee held by the Pretender, and a royal proclamation against the rebels; *Evening Post*, of May, 1716, with particulars of the arrival of the Pretender at Avignon; *St. James Evening Post*, May 5 and 22, 1716, containing an account of the suppression of the Rebellion in Scotland, flight of the Pretender, and trial of some of the leading rebels; *Old England*, or the *Broadbottom Journal*, containing the particulars of a most desperate sally of 2,000 Dutch, who formed a part of the garrison of Huist; and *Daily Courant*, of June 5, 1733. Mr. J. H. Carr, of Colliergate,

is a contributor of a variety of articles of much curiosity, some being exposed in the cases and the other occupying hanging space. A number of engraved portraits of York celebrities are amongst the rest. The others consist principally of a collection of armour, including Scotch, Moorish, Spanish, and other shields, breastplates, swords, daggers, &c. Mr. E. Swaine exhibits an invitation to the funeral of Lord Eure, as well as a knife and fork which once belonged to that nobleman. Mr. Husband, of Ripon, two wax medallion portraits; Mr. J. Bainbridge, of Castlegate, also two miniature portraits of the Prince and Princess of Orange. A small antique looking glass belonging to Miss Fraser, of Mount Parade, is reputed to have once been the property of Queen Elizabeth; and a cup shown by Mrs. Fernie, of Sutton-on-the-Forest, is described as having been once the property of the lamented President Lincoln. Close to the latter is a coffee cup, said to have been used by Prince Charles Edward during his stay at Bannockburn, previous to the battle of Falkirk, in 1746. A spinning wheel, shown by Miss Milner, of York, possesses some interest from the fact of its being described as having once belonged to Sir Isaac Newton. Several antique watches are the contributions of Mr. John Smeaton, of York, Mrs. Norcliffe, of Langton, and Mr. E. P. Moore, of York. Mr. C. Whitelock, of Fulford, shows an antique silver snuff box; Mr. J. Bainbridge a medal of Cromwell to celebrate the battle of Dunbar; Mrs. Dobson, of Clifton, a snuff mull; and the Rev. Canon Raine, a portrait in panel of Thomas Tunstall. The whole of the last batch of articles are arranged and exposed together. The Crucifixion, set in filigree silver (antique), is exhibited by Mr. T. A. Hall, of Spurriergate, York; and an engraving by Vertue, of the Norfolk family, composed by Fruytieres, from portraits by Vandyke, by Sir G. O. Wombwell.

#### THE GALLERIES—EIGHTH NOTICE.

Taking up at the point where last week our notice left off, several portraits first claim attention. One, shown by Mr. J. Bainbridge, is of James I., and others of less celebrated persons are contributed by Mr. J. S. Tonge, Mr. W. Phillips, and Mr. Hall. Passing by a curious peg tankard, belonging to Sir G. O. Wombwell, Bart., and a couple of rare engravings contributed by Mr. J. Chapman, of Little Stonegate, a portable altar is to be met with, belonging to Mr. E. Wood, of Richmond. In times gone by such altars as the present used to stand upon larger ones in the Roman Catholic churches, and when a sick person had to be visited were taken thence by the priest to the chamber of the penitent. A war drum, cross bow, and sword, and other ancient armour, are the contributions of Lieut. Aked, of Woodlands, Knaresborough; Mr. J. Burton, Poppleton; Mr. E. Swaine, The Mount; and Mr. J. H. Carr, Colliergate. Another compartment contains a collection of stone and flint implements, found in Yorkshire, belonging to Mr. E. Tindall, of Bridlington; and a few ancient engravings, amongst which is a view of the New Walk in 1756, dedicated to the Lord Mayor and Corporation by Nathan Drake; a portrait of John Metcalf, a man of local celebrity in Knaresborough; and Henry Jenkins, who enjoyed a life of 169 years span. Jonathan Martin, who set the York Cathedral on fire is lionised amongst the rest, and by his side is the portrait of Andrew Marvel, M.P., of Hull. Those who are in the habit of visiting the Yorkshire coast will on the wall space in the same compartment recognise some faithful water colour views of the most interesting points, painted by Mr. T. Sutcliffe, of Leeds, and contributed by F. W. Tetley, Esq. In a case is also a collection of antique glass, belonging to Mr. C. Husband, of Ripon. Antique



relics are displayed in the shape of a silver tankard covered with leather, by Mr. W. Page, of York; saddle cloths, gloves, and shoes as worn by peers in the reign of Charles II., by Mr. J. Burton, Poppleton; and gauntlet of Col. J. Duckett, contemporaneous with Charles I. A Bohemian glass goblet, shown by Mrs. Jackson, of Waterloo Place; and a satin table cover and cushions, antique embroidered robe, &c., contributed by Mrs. Eccles, of Clarence-street, occupy places in the same case. In another case, and opposite the fine collection of stone and flint implements contributed by Mr. Tindall, of Bridlington, are stones exhibited by Mr. E. Wood, of Ripon; Rev. C. J. Lukis, and the Rev. W. C. Inkis, of Wath; and M. Wilson, Esq., of Eshton. An interesting little article, because its use is in the recollection of many, is a tinder box, flint, steel, and matches, common before the invention of lucifer matches. This is contributed by Mr. J. H. Carr, of Colliergate. A variety of articles, all possessing much to attract, are also here shown by Mr. J. Bainbridge, Sir Geo. Wombwell, Mr. L. Thompson, Lady Clark, Mr. S. W. North, Mrs. York, and Mr. E. Swaine. A frame of seals is exhibited by Miss Smallwood and Miss Metcalfe, and a virginal by Mr. W. Barnby. Specimens of modern china and glass are shown by Mr. Hirstwood, of Coneystreet; and Mr. Z. Waite, of Monkgate, gas fitter, displays a large selection of articles which come within his business. More Chinese and Japanese curiosities are met with belonging to Mr. Fothergill, of Selby; and a Chinese cabinet is contributed by Mr. J. Hill, of Walmgate. A set of chessmen, sent by J. Kitching, Esq., M.D., possesses more than ordinary interest, inasmuch as they are the carving with a common penknife of an inmate of the Retreat. Mr. Winspear, of Coneystreet, has a case filled with hair-work, brushes, &c.; and in the next compartment considerable space is devoted to the display of specimens of bookbinding. Those who exhibit in the latter way are Mr. G. Hope, of Castlegate, York; Mr. J. Dodgson, of Albion-street, Leeds; and Mr. R. Potter, of Ogleforth, York. Their cases generally possess much to attract from the admirable specimens of binding which they contain, but further than this our limited space will not allow notice of them. To exhibit the skill which can be brought to bear in the art of repairing, a vase is shown by Mr. W. Edson, of Petergate. Broken into forty pieces, they have been put together again into one perfect whole. A case of carved wood frames, by Mr. T. Lawson, of Sparriergate, exhibits much excellence of workmanship; and a pipe, contributed by the Rev. A. Lambert, of Wetherby, is a curiosity from the fact that it was once the property of Tippoo Saib. Some very pretty fretwork is the manufacture of Mr. T. J. Matthews, of 53, Northstreet; and very nice oak carvings of "The Three Marys" are by Mr. G. Carlill, of York. Autographs of the Queen and the late Prince Consort are contributed by Mr. H. Forbes, of Harrogate; and a small model of a ship, the hull, sails, and rigging of which are carved out of billet wood, is an interesting addition from Mr. Lamb, of Colliergate. A girl with a spinning wheel is a working model, contributed by Mr. J. H. Carr, and deriving interest from the fact that it is the production of a French prisoner of the last revolution. Other models of ships, cathedrals, &c., are very numerous, and are shown by Mr. M. W. Cooper, Bridlington; Mr. J. R. Cooper, of the same place; Capt. O'Brien; Mr. R. E. Brown, of Wass, Oswaldkirk; Mr. Perfect, of Fulford; Mr. G. Deyle, of Molescroft, Beverley; Mr. R. Scott, of York; Mr. G. Loraine, Bishophill, York; Rev. C. J. Camidge, of Wakefield; and Mr. R. W. Mackreth, of York. The contribution of the latter is the model

of a frigate, made by the French prisoners at Dartmouth from bones obtained from their rations. A carved ivory fly of Mr. Carill's, and an Indian ivory carving of a vehicle drawn by bullocks, belonging to Mr. R. Leaf, of Fulford, are very neat specimens. The model of a locomotive and train is the production of Mr. W. Bennett, of Briggate, Leeds; the model of a house made with a knife that of Mr. E. Clapham, of Wilsden, Bingley; and a miniature model of a double bass and cremona violin that of Mr. Mark William Dearlove, of Leeds. A pretty model of a rural scene is shown by Mr. W. Benson, of Fossgate. In the opposite gallery models may also be noticed in cork displaying much ingenuity on the part and in the leisure hours of the producer, Mr. A. Hopper, of Brownlow-street, York.

To the notice of this collection of models may be added reference to those which has been furnished by Mr. George Lee, of Gloucester. These consists of Windsor Castle and royal train; a portable mechanical pump; a model of a church with a complete set of miniature ringers, and beautiful peal of bells; vessels passing Weston-super-Mere; a printing office; a machine room, with engine, circular saw, &c.; and a water wheel, fountain, and pumps. Any one of these can be set in motion by the dropping of a halfpenny into an indicated nick, and are, besides being admirable specimens of their kind, a source of infinite amusement to the juvenile visitor, and much profit to the Exhibition.

A representation of a tree cut in paper with scissors exhibits much ingenuity on the part of the producer Mr. C. Hopkinson, of Barnsley; as also do a bird cage and basket made of beads on that of Mr. W. Pinder, of Hungate. In the two latter 27,000 beads are said to have been used. Mrs. Saunders, of Coney-street, exhibits ladies' and gentlemen's perukes; and Mr. J. W. Rougier, of Tanner-row, a large variety of combs.

The specimens of pictures in burnt wood are very creditable productions. In this feature the contributors are Mr. G. Carill, of York, Mr. W. Bellerby, of Bootham (whose subject is "Art and Liberty"), Mr. J. Abraham, Harrogate, and Mr. H. Wood, of York. Carving in burnt wood is really a new branch of art, and from what can be seen in these contributions, a most interesting one, novelty and most striking effects being capable by the process. A pretty design in hair and wire in a leather work frame is the contribution of Messrs. T. Stephenson and Co., of Stonegate. A frame of miniatures worked in human hair represent the passions, and belong to the Rev. F. J. Gruggen, of Pocklington. Some exceedingly neat lace work is the production of Mrs. Hewett, of Clarence-street; and embroidery that of Mr. J. Duckett, of York. Paper flowers are as great a curiosity of imitation of nature as the beautiful specimens which we have previously referred to in wax. Amongst the contributors in this way are Miss Davy, Mount Vale, York; S. Nichols, of Wilsden, Bingley; and Miss Cressey, York. Fancy hair work is well represented in the contributions of Mr. W. H. Guy, Groves-lane, York; and Mr. T. Hillyard, of Lowther-street, York.

The specimens of fancy leather work are really beautiful. A most delicate sample, and one which must have been the result of much nice labour, is shown under a glass shade by the Misses Oates, of Halifax. As chaste a thing is the worked leather frame produced by Miss Pilter, of Sowerby Bridge; and an exceedingly pretty collection, consisting of a carved shrine, frames, and a bracket, is shown by Mrs. Thomas and Miss Harris, of Clifton, near this city. One of the frames from the latter contributors is marked as

having been executed by Miss Minks, of Bootham, who, we presume, has been a pupil of the exhibitors. Miss Osborn, of Bootham-terrace, is also an exhibitor, in this department, of specimens as high in their degree of excellence as any shown.

Collected together follows a large variety of fancy needle-work, all displaying much patience, taste, and skill in its production, and forming an attractive feature of the gallery for lady visitors. The most striking specimen is one which is set down as the contribution of Miss Kendrew, of Colliergate, representing in long stitch "King Lear in his Madness." This we understand was worked by a member of the family of Fox, of Bramham Park, and is a relic saved from a fire which some years ago broke out at that place. The names of the other exhibitors are Mrs. Swales, York; Mrs. Thackray, York; W. Askham, of Pocklington; J. Treovett, of St. Andrewgate; Mrs. Stoekdale, of Pickering; Mrs. Copley, of Acomb; E. Walker, Lowther-street, Groves; Mr. J. S. Tonge, York; W. Knowles, Harrogate (ancient specimens); Mr. J. Ward, Spurriergate, York (in silk); M. A. Simpson, of Bishopthorpe-road, York; Mrs. Camidge, De Grey-street, York; and Mr. J. Duckett, of York.

The Misses Raine, of Parliament-street, have a small case of bonnets which from a single novelty it contains seldom fails to attract the attention of the visitor. An ancient bonnet of the year 1766 is there shown by the side of one of modern construction. The former is of that extravagant and quaint style common to its day, and which when worn must have made the lips of its fair owner apparently almost as remote as the bull's-eye in a shooting gallery; whilst the latter in comparison bears much the resemblance of an article intended certainly to be placed on but not to invest the whole of the head. Mr. R. Hind, of Gillygate, shows a braided lady's jacket; and Mrs. Swift, of Stonegate, Honiton and Saidiman point lace. A case showing the various stages of manufacture of union cloths is of much interest, and shown by Mr. W. Smith, jun., of Morley. Mr. H. Richardson, of Cherry Hill, manufacturer of chemical and artificial manures, has a case of specimens used in their manufacture, as well as of bone superphosphate and other manures; and the Queenstown Whiting Company, Beverley show specimens of Paris white. A variety of other similar contributions come under the head of natural products. Of these Col. Akroyd, M.P., of Halifax, exhibits a series of seeds, gums, roots, starches, &c., used for various economic purposes, and which collection was got up and prepared by Mr. H. Baines, of York; Messrs. G. Rushworth and G. M. Campbell, of Hipperholme, contribute cases of ichthyolytic and saurian remains, from the coal measures, Low Moor, Yorkshire; and Mr. S. L. Nussey, Park-square, Leeds, specimens representing the commercial products of the vegetable kingdom applicable to the arts of dyeing, tanning, &c., as well as specimens of dye-woods. Several bed quilts are shown possessing in them immense labour. One of silk and velvet is the production of Miss Widdowson, of Holgate, York; another is contributed by Mrs. Taylor, of Malton, which is described as having been worked by a soldier of the 7th Hussars in India; whilst a third of silk patch-work, representing in design "The Mariner's Compass," is the handiwork of Miss M. Garnett, of Lawrence-street, York. Specimens of hematite iron ore and pig iron are shown by W. J. Clutton, Esq., of York; and others of basaltic rock from the quarries of Goathland, near Whitby, as well as examples of some of the minerals of Cleveland, raw and manufactured, are the contributions of Mr. J. Melrose, of Beverley. Indian insects from Lieut. Col. Ditmas, of York; a skin contributed by Mr. J. Bainbridge; preserved fishes contributed by Mr. Worm-

leighton, of Bridlington, occupy places on one of the staircases at the south end of the gallery; and beneath the clock the wall surface of the same end is exceedingly rich in specimens of rare birds, fishes, skins, &c. Amongst those who exhibit very extensively in this way are Mr. G. Wright, of Fossgate, who displays preserved by himself, cases of eagles, falcons, herons, buzzards, owls, marts, grouse, pheasants, capercaillies, animals, fish, &c., as well as deer, fox, and other hounds, preserved in leisure hours; Mr. C. Helstrip, of Fossgate, York, who possesses cases of foxes and pheasants; Dr. Procter, skins of animals from Central Africa; Mr. D. Graham, of Market-street, whose specimens include eagles, owls, game, Arctic and other foxes, a stuffed leopard, and stags' and other heads. Mr. Roberts, of Scarborough; Mr. J. Jackson, of Fairfield; Mr. R. Smith, of High Ousegate; Mr. G. Chapman, of Holgate-terrace; Mr. A. Clapham, of Scarborough; Mr. R. Bower, of Welham, Malton; Mr. T. H. Allis, of Market-street; Mr. T. Allis, of Osbaldwick; Mr. W. Harland, of Hanover-street, York; Mr. J. Young, of Newbiggin-street, York; and Lady Clark, of York; are all valuable contributors of various cured specimens such as those to which we have just referred.

Proceeding down the opposite gallery to that with which this notice commences, a very large variety of art manufactures are to be seen, mixed up with other specimens of interest. A valuable table, the top of which is composed of fossils, marbles, and other rare stones, is exhibited by Mr. C. Wilson, the overseer at the *Herald* office, Coney-street, as a specimen of his own manufacture. A rustic stand and specimens of coopering, and kegs for sportsmen, are shown by Mr. T. Kidd, of York; and a bird cage, in the form of a church, containing several thousand pieces of wire, by Mr. E. Worsdell, of Newbiggin, York. Mr. G. Balmford, of Coney-street, possesses a case containing specimens of re-dyed and cleaned goods after being used. Mr. J. Deighton, cork-cutter, Coney-street, is represented in the display of corks of English, French, and Spanish manufacture; various growths and qualities of corkwood; and models and other specimens of art formed of cork. Messrs. T. C. Matthews and Son, of Driffeld, show specimens of their corn feeding cake; Mr. W. Barker, Fishergate, York, patent prepared mustard, and baking powder; and Mr. T. Lupton, Bootham, Yorkshire sauce.

#### THE GALLERIES—NINTH NOTICE.

Our notice this week, with the crowded state of our columns from the Church Congress, and the rapidly approaching period which must necessarily elapse before the closing of the place, must necessarily be brief. The remainder of the galleries hitherto unnoticed will as a consequence be run through very rapidly, and, in fact, only the main features touched upon.

The south gallery is rich with contributions of foreign birds, insects, &c., amongst which are prominent Mr. H. Baines, of the Museum (who also shows a warden case of living plants); Mr. J. C. Fox, of Mexborough; Mr. H. Anderson, of Monkgate; Mr. A. Roberts, of Scarbro'; Lieut.-Col. Ditmas; Mr. T. Allis, of Osbaldwick; and Mr. W. H. White, of Fossgate. The Rev. G. Rowe, of York, and the Rev. F. W. Hayden, of Skelton, are important contributors of British shells; and Mr. J. Leckenby, of Scarbro', of agates, jaspers, &c., found on the Yorkshire coast. Specimens of China grass as imported, and in various stages of manufacture, contributed by Messrs. Briggs & Co., of Ripley; silk in the raw state and various stages of manufacture, by Mr. E. Thornton, of York; specimens of raw cottons and wools, by Mr. E. Smallwood, of



York; other specimens of silks, by Messrs. Fell & Skipton, of Leeds; and more of silk in its natural state, by Mr. E. Brightwell, of Heslington, are all valuable contributions to the natural product department. The Rev. G. Rowe and Mr. F. Needham both show interesting cases of articles of a similar class to the last. Objects of curiosity from distant lands are exposed here, and are the contributions of Mr. E. Pumphrey, of Hook Norton; Lieut. Aked, of Woodlands, Knaresbro'; Mrs. Edgoose, of York; Mrs. B. Dodsworth, of York; Dr. Procter, Mr. J. Bainbridge, and others. The aquariums in this part of the gallery are seen in abundance, the bulk of which are the contribution of Mr. W. H. White, of Fossgate. These form a very pleasing contribution, and one which attracts considerable attention from visitors. The clock contributed by Messrs. Cook and Sons, and which is used as the Exhibition time-keeper in the tower in front, is here also exposed, and bears a distinction from the remainder of the clocks shown as the only turret instrument which we observed. As a piece of workmanship it is a very creditable production from a celebrated firm in their manufacture. Mr. Kleiser, of Stonegate, has a collection of time pieces, some of which, by ingenious contrivances, herald each passing hour in a manner so interesting, at least to most of the visitors, as frequently to stop up the gallery by those desirous of seeing them. Electric clocks, needing no winding up or acid battery, are the contribution of Mr. H. Bright, of Leamington; and Mr. W. Hepworth, of Petergate, is the inventor and manufacturer of another which has engaged and puzzled attention to a greater extent than perhaps any other single object in the building. This is termed the "Time's Register," and apparently consists simply of a figured glass face, a pair of hands, and no works: as to how the hands are made to traverse round the glass is the problem left for the curious to solve. Mr. R. Smith, of High-Ousegate, exhibits in this compartment a case of optical instruments; and Mr. C. Troward, of Doncaster, a binocular reflecting telescope. Those interested in telegraphy may here also find objects of attraction in the contributions of a large number of specimens of submarine cables belonging to J. L. Foster, of Ogleforth; and telegraphic instruments, apparatus, and submarine cables belonging to Mr. E. Graves, of York. Some very beautiful specimens of pen and ink drawing by J. Batman, are contributed by Mr. S. Abbey, of York; and an original portrait of Grace Darling, with the cape which she wore when rescuing the crew of the "Forfarshire," are sent by Mr. Nordeley, of Heworth. A large number of old engravings are here also collected together, and over these hang conspicuously a couple of pieces of needlework, one "The Hunting Party," being the handiwork of Mrs. Hudson, of York; and the other, "Joseph Interpreting Pharaoh's Dream," by Miss Eagle, of York. Mr. E. Brown, of Colliergate, shows a number of lithographs of British moths, which are exceedingly well executed; and Mr. H. J. Rowntree fac-similes of the warrant to execute Charles I. and of Magna Charta. The two adjoining compartments to the last described are mainly occupied by beautiful specimens of the photographic art, executed by gentlemen practising in York and distant places, and amongst these some time may be pleasantly spent in witnessing and contemplating the progress which science has within a comparatively short period made in this respect. Some very beautiful transparent photographic miniatures in relief are the novel production of Mr. H. Swan, of 40, Charing Cross, London, and are especially deserving of notice. An interesting series of photographs of old furniture, from the royal and other collections, are

contributed from the South Kensington Museum. Messrs. Leak and Thorp occupy a large case with carpets, damasks, floor cloths, and general furnishing drapery. Specimens of their particular businesses are also shown by Miss S. A. Dale, dyer, of Market-street; Mr. C. Smith, clothier, of High Onsegate; Mr. J. Ward, tailor, of Spurriergate; Messrs. Pegler and Co., damask makers, of Leeds; Mrs. Cooper, corset maker, Parliament-street; Mr. W. D. Lund, rope maker, of Petergate; Mr. J. Richardson, hosier, of Fossagate; Messrs. Hebden and Son, linen manufacturers, of York; and Mrs. Macgean, of Petergate; Mrs. Mongston, of Harrogate. Mr. J. Baker, of Pavement, exhibits a large contribution of Linoleum floor-cloths, Irish and Knaresbro' linen, &c.; whilst the Wilberforce School for the Blind are the contributors of basket and other goods made by the blind. One of the inmates of the institution is also engaged at the latter stall in the Exhibition in basket making, and is watched with some curiosity by those who have not previously had the opportunity of witnessing how the want of the sense of sight is wonderfully made up by the increased quickness of those with which these benighted ones are left. In one of the compartments of this gallery Mr. Rae, the inventor of a cheap microscope has a small amount of space occupied by his instruments, which are for sale. His pocket microscope, which is to be had for half-a-crown, possesses sufficient power to reveal the animalculæ in cheese and a variety of other articles.

The city of York may be said to be rich in stained glass windows, the specimens possessed by the Cathedral and various churches being looked upon with the greatest interest by those who are connoisseurs of this description of art. The Exhibition on its opening was deficient in this respect, but, through the solicitation of the Executive, the Messrs. Hodgson, of Stonegate, were led to contribute largely, and to fill up gaps at each end of the building, which otherwise would have appeared exceedingly bare. Amongst the subjects of their manufacture are "The Raising of Lazarus," "Bearing the Cross," "Agony in the Garden," "The Sermon on the Mount," "Stilling the Storm," "Adoration of the Magi," "Mary and Martha," "Abraham offering up his son Isaac," "Acts of Mercy," and a number of beautiful samples of geometricals. None of these were manufactured expressly for the Exhibition, but taken out of stock to the positions which they now hold. The whole of the subjects are very carefully drawn, and the colours are exceedingly rich and ecclesiastical in appearance.—Mr. R. W. Harrison, of Scarbro', exhibits a window in imitation of stained glass, the subjects being transfers from coloured paintings.—Other chaste works in stained glass are exhibited by the St. Helen's Glass Company, Leeds; at the sides of which are the subjects of the Duke of Rockingham and George the Fourth, by Mr. W. Peckett. Mr. J. W. Knowles, of Coneystreet, exhibits a stained glass window intended for Strensall Church, and a stained glass staircase window by Peckett. The subject of the former is the Magi, which is represented in three panels. The execution is in Mosaic enamel, the colouring well managed, and the drawing exceedingly good, and the whole work of such a character as cannot fail to add to the reputation of the artist. A different class of work to those just noticed is the remarkably pretty window contributed by Mr. G. Bonsfield, glass engraver, Micklegate. The window is about 9ft. 3in. by 4ft. 3in., and the colours blue and ruby, on flash glass. The design is of a floral character, and the window adapted to a staircase for a private residence. It is in 120 different pieces, the result of three months' labour, and is offered for

sale for £50. Coloured glass engraving is a rare art, and Mr. Bousfield is almost alone in the trade in this part of the country. Up to only a few years ago, the art was only practiced abroad, being confined almost exclusively to Bohemia and France. The process of production of this class of work may be seen in the machinery department, where Mr. Bousfield is daily at work in the production of specimens on a smaller scale but equally as beautiful as that to which we have referred. The result of Mr. Bousfield's special effort for the Exhibition is a most creditable one, and it is hoped may meet with its reward in an increased appreciation for works of its class.

#### TENTH NOTICE. - MACHINERY.

Before entering the machinery department an apology is due for an important omission which we made in our notices of the contents of the Central Hall. The beautiful display made by Messrs. Newington and Scott, of this city, cannot fail to have attracted the admiration of every person who has witnessed it. Porcelain and china may here be seen in almost every useful and beautiful form, whilst the highest degree of the painter's art has been brought to bear in their external decoration. The famous battle of the standard at Marston Moor was the subject of one engraving upon a splendid goblet with cover which we noticed on last inspecting the collection; Bohemian vases, jewelled china from Worcester, as well as Minton and Majolica ware, are also represented for almost every variety of usefulness and ornament. Cut and engraved glass, flower stands, mirrors, March's patent glass plateaus, &c., make up a stand of articles peculiarly suitable for display in an exhibition of art, and one which reflects highly and creditably upon the character of the business and spirit of Messrs. Newington and Scott.

In the machinery department, though there are other matters which from the greater prominence of their positions strike the attention sooner, not a more interesting object to the young is to be found than the stall of Mr. Tasker. Here his glass engines are a source of much attraction, and the beautiful little imitations and devices in glass manufactured on the spot furnish interesting souvenirs of a visit to this department. The stall was one of those which attracted considerable attention from the Prince and Princess of Wales, and is well worthy of the inspection of those who are desirous of taking a peep at the process of manufacture from glass.—We last week made reference to an engraved glass window which occupies a position on one side of the great organ, the production of Mr. G. Bousfield, of Micklegate. That gentleman is one of but a few comparatively speaking in this country who practice his peculiar art, and that the visitor to the exhibition may gain an insight into the manner in which glass engraving is accomplished, he practices his profession at a stand in the machinery *anneze*. A slightly constructed lathe is the principal means by which his work is accomplished. The mandril of this is but a foot in length, and on it are affixed wheels varying in size from one-sixteenth part of an inch to six inches in diameter. These are rivetted to spindles, numbering 150, and are so arranged that they can be easily removed or replaced. Various articles lie round which bear upon them specimens of Mr. Bousfield's workmanship and art, and which may be taken away by those who desire to possess some memorial of the place.—The ladies' fret sewing machine, at which Mr. Widdas, of Haver-lane, York, presides, is not the least less interesting than those features of the *anneze* to which we have just referred. The machine







is situate to the left as the visitor enters the department, and was a source of some attraction to the Prince and Princess of Wales. Its object is the perforation and working of wood by means of a small saw which moves very swiftly through a small hole in the table near the centre. The machinery is underneath. The saw will accomplish work of various descriptions, cutting wood with the greatest ease  $1\frac{1}{2}$  inches thick down to 1-16th part of an inch by fixing stronger or lighter saws. The machine is in constant operation, and besides it the visitor will find a case of goods in red deal exhibiting specimens of its production, and all the design and work of Mr. Widdas himself. The most flattering testimonials of the articles turned out by Mr. Widdas have come under our observation, and those who desire to possess themselves of specimens of fret-work, may confidently entrust their commands to his obliging care. To the female portion of the visitors next to the sewing machine itself no other feature can be much more interesting than the manufacture of needles. It is needless to make a reference to the character of the needles used by our ancestors beyond the statement that at one time wood and bone were common materials used in their manufacture, some of our public museums at this moment possessing such interesting specimens. Nor yet is it necessary to trace the progress made in their manufacture from the crude form just described to the present moment. It is only necessary to say that the manufacture of this particular article in steel now forms an extensive branch of industry in this country, in proof of which it may be stated that in the needle manufacturing district at least one hundred millions are turned out weekly, no less than seventy processes being used in the manufacture of each. Daily bread is furnished by about one hundred masters in the trade to ten thousand workpeople. Mr. A. Morrell, needle manufacturer, of Manchester, holds a high position in the trade, and in the machinery annexe of our Exhibition has a stand at which the various processes of needle manufacture are fully explained and illustrated. The looms in the annexe are worthy of the especial observation of the visitor. The Jacquard, which has been furnished by Mr. Stevens, of Coventry, is perhaps the most interesting of the three shown, and was obtained by that gentleman from a Mr. D. Gardner, a Coventry loom maker. Mr. Stevens, it appears, possesses a patent for illuminating and lettering book-marks, and in illustration is now producing a number of these articles, which are known as the "Exhibition ribbons," these possessing admirable likenesses of the Lord Mayor, the Archbishop of York, and several architectural and lettered illustrations. Messrs. Hebden & Son, linen manufacturers, of this city, also exhibit a linen loom, at which a young female presides; whilst a lace machine, exhibited by Mr. Walter Dexter, of Nottingham, furnishes the visitor with a very fair idea of the intricacy of work of this particular class. Mr. Dexter, at the Exhibition of 1851, obtained a prize and council medal. His machine here is being used in the manufacture of shawls, specimens of which it has turned out of considerable value. It is in constant work, and in the weaving of lace ten feet in width works at one time no less than 4,080 different threads. The lace in question is principally adapted to veils, and trimmings for ladies' bonnets, and the pattern is obtained by the use of a Jacquard of a similar description to that referred to in connection with the Coventry machine.

The carriages in the machinery department occupy considerable space to the left of the entrance, and form a source of considerable attraction. It is not our intention to offer any critical comment upon the various specimens shown, further than to say that we never saw a better

selection, either so far as concerns design, the possession of improvements, or the tasteful painting and decorations which are displayed. Several specimens are sent by Messrs. Atkinson and Philipson, of Newcastle, one of which—a Brougham, amongst other improvements, possesses folding steps to open and shut by the action of the doors, a concealed lever drag to break the hind wheels, India rubber shackles to prevent the jar of springs, and an alarm bell to the coachman. The other carriages of the same firm have improvements which are deserving of an inspection, and several stands of harness sent by them are of first-class workmanship and material.—Messrs. Puckering and Co., of Beverley, exhibit a couple of carriages. One of these, a waggonette omnibus for one horse or a pair, with moveable top, is also fitted with Grice's patent lever self-acting step. Its main peculiarity, however, is a newly-invented fore-carriage part, which brings the hind and front wheels as closely together as possible, and thus effects an exceedingly simple but most effective improvement. The painting of the vehicle is exceedingly neat and after a fashion which is most prevalent in Russia, whilst its internal furnishing is in colour and other matters made to correspond. A newly-designed waggonette suitable for a cab, exhibited by the same firm, can be converted into three different forms: from a waggonette for six, it can be altered by a simple and easy contrivance into a four-wheeled dog-cart, or Stanhope phaeton. The Prince of Wales, we understand, on his visit inspected the different improvements in the waggonette omnibus, and expressed himself extremely pleased with them.—Messrs. Kearsley and Co., carriage manufacturers, of York, exhibit a double brougham, and what, in the catalogue, is termed an Amemp-ton. Both are perfect specimens of what can be done by experience and skill in manufacture, and reflect the utmost credit upon the firm for their productions. The Amemp-ton, it may be explained, is of such construction that it may be used as a well-lighted and ventilated carriage for four inside, whilst by a simple contrivance removing the front part of the canopy it is converted into an elegant sociable suitable for summer and fine weather. Both vehicles are of exceedingly neat construction, and have with them all the latest improvements in the way of easy running, noiseless springs, and other requisites to the comfort of carriage locomotion. Messrs. Wales and Son, of Ogleforth, exhibit a couple of dog carts and a sporting cart, the latter designed and built expressly for the Exhibition, in which it has attracted much admiration. One of the dog carts is of the Malvern description, and possesses imitation wicker panels, and the other is of a style called sporting crescent. Besides these, Messrs. Wales exhibit a full-sized, circular-cornered brougham for either one or two horses. Mr. Stotts, of Westgate, Driffield, also shows an improved style of Malvern dog-cart, with Venetian lights in the sides. The shafts and seat possess important improvements, the former to prevent that unpleasantness of motion which is common in some, and the latter to adapt the vehicle to the weight which may be placed upon it. The cart contains every requisite of a first class "trap." Messrs. Wright and Sons, of Harrogate, show an elegant park barouche on C and under springs, the workmanship of which is much admired, and cannot fail to maintain the high position this firm already possesses in the manufacture of carriages. There are several novelties in the carriage way, the first of which is contributed by E. Waterton, Esq., of Walton Hall, Wakefield. This is a little *correlli*, a vehicle similar to, though of better construction than, those in general use in Italy. The same superiority is also to be detected in the

harness, and the whip is of peculiar make. Velocipedes are shown by two contributors. One, worked by hands, with double cranks, wrought iron wheels, and can be propelled at the rate of eight miles an hour, belongs to Mr. T. Cooper, of Rufforth. The other is shown by Mr. W. Taylor, of Driffield, and so constructed as to carry either one or two persons, who sit back to back. This article possesses much interest in the fact that, with the exception of the smith's work, it has been entirely constructed and painted by Mr. Taylor (who is a banker's clerk) during his leisure hours. When in motion, the velocipede is guided by the person who sits in front, who also can bring both his hands and feet into play towards its propulsion. This is also assisted in by the passenger behind by a couple of hand levers. A small machine, the invention and construction of Mr. Taylor has a place beneath the velocipede which registers the distance in miles and furlongs which the velocipede may travel.

#### MACHINERY.—ELEVENTH NOTICE.

Beyond the notice we gave last week of this department there is little to refer to amongst the machinery. A few objects, however, deserve special mention. The models, for instance, are an exceedingly numerous class, and evince the mechanical ingenuity, in most cases, of the exhibitors. Amongst them is a model of the "Royal George" locomotive, which was one of the first to initiate the railway system in this country. A model of a drilling machine is shown as the invention of Mr. E. R. W. Tegg, of Scarbro'; and Messrs. Close, Burlington, and Co., of Sunderland, exhibit models of articles of their own invention in the way of shipping machinery, &c. Mr. R. Hunt shows a working model of an aquatic steam locomotive, of his own invention, which, it is said, will not sink when submerged, and which is calculated to travel with great speed and safety. A large variety of models of agricultural implements are the contribution of the Beverley Iron Company (Limited). Very neat articles are the working models of steam engines, contributed by Mr. F. Caswell, Mr. J. W. Mann, jun., Mr. J. H. Rowntree, Mr. G. F. Smith, Mr. E. Robinson, Mr. S. Thompson, and Mr. R. Thomas, all of York. A miniature steam engine, which is exhibited beneath a glass shade, is the manufacture of Mr. R. H. Sutcliffe, of New Wortley, Leeds, and is described as the smallest working engine in the world. The model to which we referred last week of Captain Moody's floating fort is now to be seen in the machinery department, and is an article of very considerable interest. Capt. Moody, we understand, is a native of York, and his battery, in a reference to it before us, is said to be "the likeness of nothing in heaven above or on the earth beneath, and is therefore exceedingly difficult to describe. It is certainly not handsome, and would as undoubtedly be as 'ugly' an object to an enemy in one sense as it is in another to the eyesight. In form it is neither square nor round nor oblong, but something between a fore-fingered star-fish and a Mackintosh cushion. It is not deep like a ship, but almost as perfect a flat for the whole under surface as a washing tub, until near the margins, when it is bevelled off with a suitable curve to the load water line, to avoid resistance from the water when the battery is steaming from place to place, or whirling round, as it is intended it shall do, by hydraulic jets. The upper surfaces are well arched, the flatter arches of the four rays leading up to a sort of central hemisphere, with its apex sliced away to form a look-out or musket battery, while on the under deck below portholes are pierced through the thick armour covering the low and shallow sides of the floating fort for eight pieces of the heaviest artillery. The length, accord-



ing to the scale adopted in the model we are describing, would be about 170 feet, the height above water 12 feet, and the depth to the load water line 8 feet. The central battery is of very considerable relative size to the four rays, or bows, as they may be equally correctly and more expressively called, because by means of the hydraulic jets with which each one is fitted, the fort could be made to proceed in the direction of any one of them, and if surrounded by four attacking ships could ram at them consecutively, north, south, east, and west, without turning."—A number of other models are also exhibited for a variety of purposes, amongst which are specimens of printing machinery contributed by Mr. Ald. Hargrove, of York, and for certain features, which were the invention of that gentleman and Mr. R. Richardson, of Hartlepool, a patent was taken out in the year 1853.

A double action horizontal pump, exhibited by Mr. J. Dickinson, of Blossom-street, is an article of interest to those whose requirements call for such machinery. For nicety of manufacture nothing shown can excel the few machines and the portable and universal equatorial exhibited by the Messrs. T. Cooke and Sons, of the Buckingham Works. The former consist of a wheel cutting machine and planing machine, a lathe, and brass castings. One of these articles—the planing machine we believe—has already been purchased for the use of the Government of Bengal. A patent machine for the sharpening and sinking the teeth of saws without the use of files is shown by Messrs. Beck and Candlish, of Sheffield. Printing, paper cutting, paging or numbering, and round hole perforating machines are displayed by Mr. J. Salmon, Farnsonage, Manchester. A novelty in steam locomotion is a carriage for travelling on the common roads, which is shown by Messrs. Cooke and Sons, of York. This is a vehicle capable of accommodating something like half a score passengers, and possesses the means of being turned in any manner at the will of the person in charge of the front, whilst another person in charge behind has the power to slacken or increase the speed. The carriage has been frequently tried with considerable success, and from the absence of noise and the perfect control in which it is held is said to be an exceedingly safe means of travelling. An improved mortising and tenoning machine is shown by Mr. W. Coulson, of York. Mr. John Oglesby, of Fossgate, is the contributor of several articles of an exceedingly useful character in the household. One of these is his steam cooking pan, or cook's assistant, an apparatus admirably adapted to persons with limited accommodation for cooking, exceedingly economical, being heated by a pipe from the usual kitchen fire, and free from all danger by explosion. The machine has been tried by a large number of citizens, from whom Mr. Oglesby possesses flattering testimonials as to the usefulness of his invention. A number of specimens of large working machinery occupy a position of the department near each other, and may be inspected with much interest. Of these a horizontal double acting pumping engine and a vertical feed engine are shown by Messrs. Routledge and Ommamney, of Salford; Blake's patent stone crusher, or ore crushing machine, by Mr. R. H. Marsden, of the Soho Foundry, Leeds; a flax breaking machine from Messrs. Lawson and Son, of Leeds; and a patent self-acting saw table and an eight-horse power portable engine, contributed by Messrs. Robey and Co., of Lincoln. An engine contributed by the gas engine company is kept constantly at work, and is highly spoken of for its freedom from smoke and risk. The motive power is obtained by the combustion

of gas through the means of electricity. Mr. W. Pindar, of Hungate, is the contributor of a variety of useful machinery, one specimen of which is for dressing flour, and possessing a silent feeder; another is a machine for taking smuts, clots, &c., out of wheat; and there are in addition mill stones and proving staff, &c. A lesson in industry is afforded by the busy working of a hive of bees, shown in Neighbour and Sen's improved beehives, which, stocked with living bees, have been contributed by Mr. J. H. Rowntree, of this city. Messrs. J. T. B. Porter and Co., of Lincoln, are the exhibitors of a small gas apparatus for the economical production of gas from coal, which with a small modification may be applied for the distillation of oil or other fatty matters for the production of gas. A patent soda water and bottling apparatus is shown by Messrs. Fleet and Co., of London. It is said to be capable of producing from 2,000 to 3,000 bottles a day. The bottling portion of the apparatus is its peculiar feature, and is a wonderful assistance in the speedy completion of the bottler's work, without that dangerous and slow process of using the mallet.

Amongst other machines is a large number for domestic purposes, of which specimens of the washing machine preponderates, Messrs. Bradford and Co., of Manchester, and Mr. T. Briggs, of Leeds, both being exhibitors. Messrs. Bushell, of York, are also contributors of washing machines, as also are Messrs. Hirst and Son, of Halifax. Mr. W. Wade, of Leeds, displays a barrel churn, capable of making butter at any season of the year in twenty minutes. Mr. T. Briggs besides washing machines has for inspection a very large number and variety of articles of a useful and economical character in the kitchen, &c., and which are worth the inspection of the visitor. Mr. Hill, of Pavement, also contributes Hargreaves' patent waterfall washing machines, constructed differently to the others, but which are described as being exceedingly useful ones for their purpose. In our notice of the carriage department one series of specimens and perhaps the most striking to the visitor was inadvertently omitted. This was the four-wheeled carriage, model horse and harness, and rugs exhibited by Mr. F. Houlgate, of Scarbro'. The carriage is of the landau construction, lined with drab flowered silk and cloth, and painted ultramarine body, picked out with vermilion, and carriage vermilion, picked out with black. The workmanship is very beautiful, and perhaps no other vehicle shown has attracted more attention. The set of harness exhibited on the model horse is also of chaste finish, and as a general "turn-out" the whole is a great ornament to the department.









## THE VISIT OF THE PRINCE & PRINCESS OF WALES TO YORK.

One of the most engrossing events which has happened in York within the recollection of the present generation is the visit of the Prince and Princess of Wales to this the second city in the empire. There are many in York who recollect with pleasure the visit of our beloved Queen when Princess Victoria, and still more who have seen Her Majesty frequently make a passing halt at old Ebor on her way to the north, accompanied by one now no more—and also by the heir to the throne. On all these occasions the most unbounded loyalty has distinguished the inhabitants of this city, and ever since it became known that the Prince and Princess of Wales had determined to come amongst us, the citizens generally have been in a fever of excitement in order that due honour should be paid to their Royal Highnesses. A committee of the Corporation decided upon erecting triumphal arches and decorating and illuminating the bars, Mansion House, &c., and whilst public companies have not been backward in following their example, private individuals have displayed similar alacrity. Accordingly, for some time past a large number of workmen have been engaged in making the necessary preparations, on such a splendid scale as have never been excelled in the provinces.

It is not often that any city or town has possessed the privilege of a visit of this nature under the circumstances so various and exciting, as well as so interesting. The circumstances to which we allude are the holding of one of the most extensive Agricultural Exhibitions in the kingdom, an Exhibition of the Fine Arts and Industry of the county, which would be an honour to the largest towns or city in the empire; the unveiling of the beautiful window in the Guildhall, liberally contributed by G. Leeman, Esq., M.P., and placed there in honour of the late lamented and much-beloved Prince Consort; and last, though not least, the review of the volunteers of the North of England. Each of these in themselves might have justified a visit from Royalty, but taken together they must be looked upon as a rare combination of important events. The illustrious father of the Prince of Wales was well known for the very great interest he took in anything which related to the welfare and prosperity of the country of his adoption and hence his great anxiety to promote everything which might tend to the fulfilment of that object, whether it related to agriculture, to the arts and sciences, or other matters of a kindred and social character. His Royal Highness was a great patron of agriculture, and at the dinner given in York, in 1848, in connection with the meeting of the Royal Agricultural Society of England, he expressed himself in very decided terms. Prince Albert said on that occasion—“Agriculture, which was once the main pursuit of this, like every other nation, holds even now, notwithstanding the development of commerce and manufactures, a fundamental position in the realm. And although time has changed the position which was once held by the landed proprietors with his feudal dependents, yet the country gentleman with his wife, and the country clergyman, the farmer, and the labourer, form still one great and, I hope, united family—one united family in which we vividly recognise the foundation of our social state. Science and mechanical improvement have changed the mere practice of cultivating the soil in these

days into an industrial pursuit requiring capital, machinery, skill, and perseverance in the struggle of competition." Almost every one knows the great interest the Prince Consort took in the first London Exhibition of 1851, of which he was the promoter, and his Royal Highness paid a second visit to York in October, 1850, on what may be considered equally as interesting an occasion as the first. The Lord Mayor of London had given a grand dinner to Prince Albert and the Mayors of the united kingdom, and subsequently a meeting of Mayors was held at Derby, at which it was agreed to give a banquet to the Lord Mayor of London in return, and to which the Prince Consort was invited. His remarks at that banquet evinced his desire to promote the arts and sciences and the peaceful pursuits of industry, and had the illustrious prince been now living we feel persuaded that nothing would have afforded him greater pleasure than to know that his son had given the weight of his countenance to those pursuits in which he himself felt so great an interest. It is rather a singular coincidence that the Prince of Wales has had the opportunity of patronising the first exhibition of art, science, and industry ever held in York, at the same time of being present at probably the most successful meeting of the Yorkshire Agricultural Society, of having the privilege of unveiling a window to commemorate an event in which his father took so prominent a part, and afterwards of attending a review of the volunteer forces such as has never before been witnessed in this neighbourhood. To the Prince of Wales the ceremony of unveiling of the above-named window must be deeply touching, recognising as he must the well-known features and form of his revered father, and standing almost on the very spot where his Royal Highness, nearly sixteen years ago, delighted his auditors with the speech which he then delivered. We would remind our readers that the artist for this window was J. E. Doyle, Esq., of London, and the design has been carried out in a superior manner by Messrs. Hardman & Co., glass stainers, Birmingham. The window has been placed over the entrance to the Guildhall, and it stands immediately opposite to the window contributed by the citizens to the memory of the late Mr. Ald. Meek, and will hand down to posterity in a beautiful and enduring form the fact that "Albert the Good," on the 25th of October, 1850, honoured with his presence in the Guildhall the banquet of the Mayors of England. Some time ago her Majesty expressed her approval of the manner in which Mr. Doyle had executed the design for this window, which consists of five lights, and represents the great meeting we have described. The banquetting table is shown, and in the centre window is represented the then Lord Mayor (G. H. Seymour, Esq.). On his right is the Prince Consort standing, and in the act of addressing the assembled Mayors, the late Archbishop Musgrave, and Earl Russell. On the left are the Lord Mayor of London, the late Earl of Carlisle, and Earl Granville. In the side windows are portrayed the Lord Provost of Edinburgh, the Lord Mayor of Dublin, and the Mayors of Manchester and Cork. On the table are placed the various insignia of office, and under the Prince Consort are emblazoned his arms, the arms of this city and of Mr. Seymour, and the arms of the city and Lord Mayor of London. In the side compartments appear the arms of eight of the most prominent cities in the kingdom, and in the tracery are the arms of most of the principal nations of the world whose representatives were invited to take part in the Great Exhibition of 1851.

It is but due to the present Lord Mayor (J. Meek, Esq.), and the distinguished Prelate who presides over this

diocese to say that it is mainly to their exertions that their Royal Highnesses consented to visit this city, and that, in giving *ecclut* to such an occasion they have displayed a munificence which is worthy of all praise.

The whole of the week the city has presented a gay and busy appearance, many visitors beginning to arrive on Tuesday, and lodgings being difficult to obtain even though the tariff was considerably enhanced. Along the route to be taken by the Royal party platforms were here and there erected, and high sums were paid for the loan of windows. Barricades also sprung up in different parts of the city, and as a further precaution against accidents the crowd were requested not to leave their places during the progress of the procession. Other arrangements having a similar object in view were carried out, and the county constabulary were called in to assist the city police force.

#### THE APPEARANCE OF THE CITY.

For many days before that which had been fixed for the arrival of the Prince and Princess of Wales in the city the inhabitants had been in a fever of excitement in their anxiety to display their loyalty, and in their desire for that "Queen's weather" without which all their efforts would be partially marred. That the place might maintain its name for cleanliness and prettiness, the brush of the painter had for weeks been in active use, and some of the quaint and ancient buildings came out in their new coatings with a smartness and briskness of appearance which made it difficult to imagine that they were relics of the past. With the official effort to make the aspect of the place worthy of the high honour which was about to be conferred upon it, people were not slow in their private and individual efforts. From almost every house top and other suitable spot for the display of flags, poles bristled in readiness for their gay dressing; the streets, to the danger and discomfort of passengers, were thrown up by throngs of workmen for the laying of the pipes which were to furnish gas for loyal devices; and the same work went on rapidly at the ends of all the streets debouching upon those along which was the intended route of the procession, though for the different object of erecting barricades for the safety of the public during the crush which it was expected would attend upon it. Around the triumphal arches the scene was a very active one. Those who saw the bare outline of these beautiful erections could little imagine the work which had to be bestowed upon them within but a few hours of their intended completion. Immense numbers of artisans, however, worked with a will, and hour by hour the busy activity and skill of the carpenter and decorator made them gradually assume their intended gaiety of design. The arch upon Ouse Bridge, from the time of its being surmounted by its dome, was the admiration of all who saw it for its boldness of design and admirable adaptation to its prominent position. This had so far advanced on Wednesday evening as to admit of a partial illumination which promised well for its effect when completed, and strongly reminded those who were present at the entry of the Princess of Wales into London of the style of decoration which was bestowed upon Loudon Bridge. Similar illuminations also took place at all the bars and before many of the public buildings and private dwellings of the city, and tended to keep up the high excitement which had seized upon the minds of the citizens. One triumphal arch, and perhaps the only one, of which a full description has not already been given, was that at the entrance to the Yorkshire Philosophical Society's grounds. Its architectural design had been entrusted to the hands of Mr. Bell, who was assisted by Mr. Routledge, joiner, and Mr. Perfect,



decorator. Its decoration was Greek ornament, whilst inscriptions of the words on the upper span "Salvete," and "Imperi Spes," were flanked and surmounted by beautiful exotic plants and flowers, tastefully interspersed by the curator, Mr. Baines. In our reference to the illuminations and decorations are included almost all the principal objects, two or three of which however are deserving of especial mention. The Insurance Office, Messrs. Terry's establishment, the North Eastern Railway station, and one or two other places had been furnished with beautiful devices by the Messrs. Knapton, the former of which was perhaps the most elaborate and one of the most beautiful in the city. The decorative effect accomplished in Coney Street was novel and pretty. For several days before the expected arrival displays of flags and banners cropped out in various parts, but these were almost asspeedily withdrawn with the miserably wet and stormy weather which sprang up a week before the intended visit, and which threatened to dim the brightness of their colours, and to endanger the safety of their poles. In fact the matter of the weather became at last a source of the greatest anxiety. A few unfavourable days at the latter end of the week preceding the royal entry was just to be tolerated; but when the elements continued warring even to the very day prior to that which had for long been marked in the minds of the citizens for the exhibition of their attachment to the throne, the matter became serious. Consolation was sought from the weather-wise as to the character of the coming days of demonstration; but was met by disconsolate answers in reference to the "falling of the glasses," and atmospheric appearances which were only promising for their unfavourable issue. Wednesday, in fact, was a pitiless day, as they who spent their hours in the show ground upon Knavesmire had unpleasant evidence; and the cold, rain, and wind belied the season and carried one into the uncomfortable inclemency of autumn. The city retired on Wednesday evening with a mental thermometer at despondency; but, on Thursday morning, rose again with a cheerful change. A bright sun, a moderation of the gusty wind of the previous day, and a clearness of atmosphere, was hailed with renewed hope for the demonstration; and almost before the sun had risen above the eastern horizon, the busiest activity was being displayed in giving the final touch to the decorations of the place. As noon approached a week's work appeared within a few hours to have been bestowed upon the arches, the whole of them by that time having fully realised the beautiful designs from which they had been constructed. The principal streets of the city, and more particularly those which constituted the route of the procession, were literally dressed in bunting, almost every device in flags, banners, and floral and other designs, occupying the most conspicuous points which ingenuity could devise, or the means at the disposal of their possessors enable them to reach. Advantage had been taken of every suitable spot which the royal pair had to pass for putting up platforms and other erections to view the procession, and the public at street corners found themselves suddenly brought to a stand by strong barriers which had been erected to save disaster by the crushing of the crowds who were expected to assemble, and secure for the procession a clear route from the railway station to the point where it was intended the Prince and Princess of Wales should leave for Bishopthorpe. The throng in the streets of the city all the morning was immense, excursion trains having discharged large numbers of visitors from almost all quarters of the county at the ordinary and excursion stations, and as a consequence of this fact, and the stoppage of the footpaths before referred





to some little confusion prevailed. Dark clouds overcast the scene towards noon, and a heavy shower fell, which at intervals during the day was succeeded by others. The time set down for the arrival of the royal train was 5.40, but for several hours before the whole route along which the royal pair had to pass had been lined with large numbers of the police of each of the ridings of the county, and their assistance was afterwards supplemented by that of the 13th Hussars, who were stationed at intervals on each side of the road. Business was suspended by the shopkeepers, who either closed their premises entirely, or keeping them open for the purpose of gaining a view through the windows, had them securely protected from danger in front by the pressure of the crowd. Windows, "with a fine view of the procession," had for several days been at a premium, and some fabulous sums were mentioned as the consideration which some of their owners demanded for affording the privilege of a brief glance at royalty. At an early hour in the afternoon many of these began to fill with fair occupants, who whiled away the interval by a study of the ever varying crowds of people below. Meanwhile the various public bodies who were set down to take a part in the demonstration disposed of themselves in such manner as had been previously arranged, and as was best adapted for falling into the order in which they had been placed in the programme of the procession.

At the railway station special preparations had been made for the reception. The arrival platform was covered with scarlet cloth, and along the whole of the side in front of the refreshment rooms and luggage office ample means had been made for the comfortable accommodation of a select party, to whom tickets were issued by the head officials of the North-Eastern Railway Company. Amongst those who awaited the arrival of the Royal pair were the Lord Mayor and Lady Mayoress and family, the former wearing the robes and paraphernalia of his office. The Aldermanic portion of the Corporation also appeared in their robes of office, those coming under our notice being Messrs. Richardson, J. Wood, Close, Cabry, A. E. Hargrove, Wade, Hill, Weatherley, and Colburn. The councillors also mustered strongly and ranged themselves down one side of the platform, forming with the following staff officers in uniform, who were ranged opposite, an open path upon which it was intended the Royal party should pass on their way to their carriage—Lieut.-Gen. Sir Sydney Cotton, K.C.B., commanding the Northern District of Volunteers; Captain Cotton, A.D.C., Colonel Bingham, C.B., Assistant-Adjutant General of the Northern District; Col. Erskine, Inspector General of Volunteers; Col. Forbe, Commanding Royal Engineers of the York District; Colonel Wombwell, Inspector of Volunteers, &c. A large number of other representatives of public bodies, as well as private individuals also occupied places on the platform, of whom the most prominent were the following—H. M. Hindmarch, Esq., Q.C., Recorder of York, and Attorney-General of the County Palatine of Durham (in court costume); the Sheriff (T. Sanderson, Esq.), the Under-Sheriff (R. Holtby, Esq.), the Town-Clerk of York (J. Wilkinson, Esq.), the City Coroner (J. P. Wood, Esq.), James Lowther, Esq., M.P., Sir J. H. Lowther, Bart., T. Noble, Esq. (Secretary to the Archbishop), Col. Dixon, R. Davies, Esq., Sir W. and Miss Worsley, of Hovingham; Dr. Lockley, the Rev. G. H. Philipps (chaplain to the Lord Mayor), the Venerable Archdeacon Creyke, the Venerable Archdeacon Loug, Mr. Commissioner Ayrton (of the Leeds Bankruptcy Court), Sir Geo. Denys, Capt. Jno. Sutton, W. C. Anderson, Esq., W. R. J. Hopkins, Esq., (of Middlesbro),



the City Surveyor (T. Pickersgill, Esq.), Capt. McCulloch, Lieut. R. N. Wood, Quarter-Master Gould, the Rev. Canon Jones, the Rev. W. A. Cartledge, the Rev. J. Carter, &c. Amongst the representatives of the North-Eastern Railway Company were Geo. Leeman, Esq., M.P., (the vice-chairman) and Messrs. G. H. Seymour, Esq., George Dodsworth, Esq., and W. C. Copperthwaite, Esq., (directors); Captain O'Brien (general manager), A. Christison, Esq., (passenger superintendent), J. Cleghorn, Esq., (secretary), and W. B. Richardson, Esq., (solicitor.) At a little before five o'clock his Grace the Archbishop of York and Mrs. Thomson joined the throng upon the platform, and waited the arrival of the royal train. At the farther end of the platform a guard of honour, consisting of one hundred volunteers picked from the various companies of the York corps were ranged and acted under the command of Capt. McCulloch as a guard of honour for the occasion. The general body of the rifle volunteers was under the command of Lieut.-Col. Lord Loudeshorough.

#### THE ARRIVAL OF THE ROYAL PAIR.

As has been before mentioned 5.40 was the time given out as that at which the royal express, which was to have started from London at one, was due at York, but during the afternoon it was understood, in consequence of some slight delay, it would not reach here before six. To the surprise of those in waiting, however, at fifteen minutes past five it was telegraphed that the royal train was within three minutes' journey of the city. Precisely at twenty minutes past five the train entered the station to the playing of the National Anthem by the Rifle Volunteer Band. The usual marks of loyalty were exhibited by those in waiting towards the royal pair as the train stopped at the platform. Mr. Leeman opened the door of the saloon carriage occupied by their Royal Highnesses, who at once alighted. They were met first by the Archbishop, who was greeted by the Prince of Wales by the shaking of hands. His Grace was also similarly honoured by the Princess, after which he introduced their Royal Highnesses to the Lord Mayor, towards whom the Prince of Wales most graciously bowed his acknowledgments. Mrs. Thomson and the Lady Mayoress were next presented, and then the Lord Mayor handed to the Prince of Wales the following loyal address from the Corporation of the city:—

“To their Royal Highnesses the Prince and Princess of Wales.

“We, the Mayor, Aldermen, and Citizens of the city of York, hail with the utmost satisfaction this the first visit of your Royal Highnesses to our ancient city.

“We beg leave to offer to your Royal Highnesses the assurance of our cordial welcome, and to renew within our walls those heartfelt congratulations which the happy union of your Royal Highnesses evoked from us, in common with the whole of the people of these realms. May that union long continue to be the source of happiness to your Royal Highnesses as it is of hope and promise to an attached and admiring people.

“We gladly avail ourselves of this auspicious occasion to testify anew that loyalty to the throne with which the historic memories as well as the present aspirations of our ancient city are so happily identified, and our devoted attachment to the person of that illustrious Sovereign who now sways the sceptre of this great kingdom. Ruling in the hearts of her people, and feeling with them a common interest in all that concerns the honour and welfare of the State, we feel assured that her Majesty will regard with

her gracious approbation the loyal gathering of her faithful volunteers, which the next few days will witness in our midst, whilst the presence of your Royal Highnesses on that occasion will add one more to the many ties which so happily bind together the throne and the people of our beloved country,

"Once more we bid your Royal Highnesses welcome to this the ancient capital of the North of England, and we pray that Divine Providence may continue to vouchsafe to your Royal Highnesses His most gracious favour and protection.

"Given under our Common Seal this 6th day of August, the year of our Lord 1866."

On receiving the address the Prince of Wales again silently but graciously acknowledged the expression of loyalty, and handed the document to Major Teesdale (one of his suite). A reply will doubtless come in the usual course, and in a similar form to that of the address. After three hearty cheers from the company, the royal party, preceded by the Lord Mayor (who it may be here remarked was attended by his bearers of the sword and mace), then moved up the platform towards the Station Hotel, and took their places in the carriage of the Archbishop which was waiting for them.

The composition of the royal train was as follows:—First, a van, after which followed a first-class carriage, occupied by Major Teesdale, and Generals Knollys and Hardinge. Then came the Royal saloon carriage, the occupants of which were the Prince and Princess of Wales alone. The next carriage to that was a "composite," containing a couple of second-class compartments, and the other portion forming a small saloon. In this were Prince Victor Albert and Prince George, the two sons of the illustrious visitors, with their nurses. A first-class carriage which was next was occupied by the suite of the Prince and Princess of Wales; and the rear of the train was brought up by a guard's break van. The children of the Prince and Princess of Wales left York in the same train, shortly after its arrival in the city for Ripon, where they are to be the guests of the Earl de Grey and Ripon, and where in all probability they will in the course of a few days be joined by the Princess of Wales.

The admirable arrangements of the Great Northern Railway Company enabled the royal party to accomplish their journey from King's Cross to York in little over four hours, the only stoppages being at Peterborough, Grantham, and Retford, at all of which only about eight minutes were spent. All the ordinary trains were shunted at points of the line some half hour before the royal express was due, and the telegraph was kept at work during the whole of the journey that those in various parts of the Great Northern and North Eastern systems might be made cognisant of the exact progress which the Royal party was making towards their destination.

#### THE PROCESSION.

As soon as the Prince and Princess of Wales had left the station platform they took their places in the Archbishop's carriage, his Grace the Archbishop and the Prince sitting in front, and the Princess and Mrs. Thomson opposite to them. The Lord Mayor and Aldermen and Councillors, together with the other public officials who had been in waiting within the station having also occupied carriages in waiting for them, the procession commenced, and may be given in the following order:—

Chief-Constable on Horseback.

Mounted Police.

Band and Troop of 13th Hussars.

Fire Brigade.

Band and Regiment of 3rd West York Artillery Volunteers.  
Benefit and other Societies in Order of Seniority.

Citizens.

Band and Staff of 2nd West York Militia.

Merchant Tailors' Company.

Merchants' Company.

Magistrates and Clergy.

City Banner.

City Porter.

City Gaoler and Sergeants-at-Mace.

Under-Sheriff and Prothonotary.

Lord Mayor's Chaplain and Sheriff's Chaplain.

Town Clerk, Coroner, Clerk to Justices, and City Surveyor.

City Members.

City Councillors.

In	{	Aldermen.	{	In
Carriages.		City Sheriff.		Carriages.
		Recorder.		
		Sword and Mace.		
		Lord Mayor.		

Archbishop's Carriage—their Royal Highnesses  
the Prince and Princess of Wales.

Archbishop's Carriages.

Troop of Yeomanry.

Band and Corps of the 1st West York Rifle Volunteers.

The procession had scarcely commenced to move before rain which for some time had been threatened by a gradually darkening horizon commenced to fall, and by the new bridge had been reached it commenced to descend in torrents. Nevertheless the people who crowded the city walls and every vantage point which could be secured cheered their royal highnesses with a heartiness which could not fail to impress them with the loyalty of those who desired to honour them. These demonstrations were graciously and frequently acknowledged by the Prince. The rain after passing over the bridge had become so heavy that umbrellas which had already been raised for the protection of the royal party had become useless and the hood of the carriage was therefore raised, and for a while almost hid from the spectators those for a glimpse of whom they so loyally braved the elements. Subsequently however the hood was again lowered, and a moderately fair view was afforded for the rest of the procession. We need hardly say that the route taken was by way of Museum-street, Duncombe-street, Petergate, Church-street, Parliament-street, Ousegate, Micklegate, and through the bar into Blossom-street, where their Royal Highnesses broke off, and proceeding down Nunnery lane soon after arrived at Bisbopthorpe, and became the guests of the Archbishop. During the procession, his Grace the Archbishop pointed out to the Prince and Princess of Wales a variety of objects of interest as they passed along, though from causes before described not such a favourable opportunity was afforded of estimating the proportions and beauty of the Cathedral as it is to be hoped may be given before their Royal Highnesses take their leave of the city. From one end of the route to the other the demonstrations of loyalty were varied and most enthusiastic, hearty cheers greeting the party at every step from those who lined the way, whilst from those whose good fortune it was to occupy sheltered and coveted places in the shape of windows, the waving of all kinds of favours made up with the general decorations of the streets a scene of liveliness which must live long in the minds of those who witnessed and took a part in the demonstration. By the aid of the police and military the route was well kept, though in ascending Micklegate the crowd became too enthusiastic, surrounding the royal carriage, and sweeping in masses on each of its sides in a manner







which rendered it scarcely safe for those who had the ill-luck to get into the vortex. Not an accident happened throughout the journey, which, though taken very slowly, was accomplished in something under an hour. An indiscriminate return was made by those who had taken part in the procession, and for some time after the rain continued to fall heavily.

The evening, however, was fine and calm, and in every way favourable for the display of illuminations. To witness these the streets were crowded until a late hour, and nearly the whole of the principal streets of the city were bathed in the flood of light which they afforded.

#### THE PRINCE AND PRINCESS OF WALES AT BISHOPTHORPE.

After leaving the procession their Royal Highnesses drove rapidly off to Bishopthorpe Palace, there to be the guests of his Grace the Archbishop. The venerable edifice had received no outward adornment, yet its cold, grey aspect seemed to smile a welcome to its distinguished guests as they passed underneath the archway at the entrance, and the surrounding trees and parterres of flowers also seemed to have assumed their most enchanting guise to pay proper respect to their Royal Highnesses. His Grace the Archbishop has spared no expense to make the Palace, internally, worthy of all that has been done in the city in the way of welcome, and worthy of the high position his Grace occupies. Two rooms—one a sitting room, the other a bed room, were set apart for the especial use of the Prince and Princess. The sitting-room was most superbly furnished for the occasion by Howard, of Berners-street, London, and consisted of crimson silk damask curtains, &c., with gilt chairs, of most elegant pattern, and the cushioned seats enriched with Indian embroidery, brought specially to England, and devoted to use on this occasion. This room was also appropriately relieved by elegant mirrors, which, we may also state, were by Howard. The appointments of the bed room were rich in the extreme. The furniture was of Gothic pattern, in pine and mahogany, with blue satin hangings, &c., with lace coverlids, of most elaborate work and design. The mirrors were supplied from M. Nosotti, London, and they were fully creditable to his establishment. They were encircled in nice chaste gilt frames, and bore the Prince of Wales's feathers at the top. The same emblem was also placed above the bed, the canopy to which was very artistically carved and gilt. The appearance of both these rooms was beautiful, especially for the chaste taste displayed in their fittings and ornamentation, both by Mr. Howard and Mr. Nosotti. The rooms, we may state, were the same as those occupied by the Duchess of Kent and the Princess Victoria, when those distinguished guests honoured the York Minister Festival with their presence. It was proposed, we are given to understand, to have a procession of boats, or some other kind of demonstration on the river, but that project was abandoned, inasmuch as the Lord Mayor, on behalf of the conservators of the River Ouse, especially requested that no boats should be rowed about the river front of the palace, as this might possibly cause annoyance and destroy the quiet and tranquility of the palace.

On Thursday, the 9th, the Archbishop of York and Mrs. Thomson gave a grand dinner at the Palace, at which the following guests were invited to meet their Royal Highnesses:—The Marquis and Marchioness of Normanby and Lady Laura Phipps; the Earl of Zetland, Lord Lieutenant of the North-Riding; Lord Wenlock, Lord Lieutenant of the East-Riding, Lady Wenlock, and the Hon. Miss Lawley; Earl and Countess Cathcart; Lord Bolton; Lord and Lady

Herries; Earland Countess of Macclesfield; Lord Downe; the Lord Mayor of York and Lady Mayoress; Mr. and the Miss Milners; Mr. Leonard Thompson and Lady Mary Thompson; Colonel Jenyns (13th Hussars) and Mrs. Jenyns; Lord and Lady Frederick Cavendish; Mr. Foljambe and Lady Milton; the Marquis of Hartington; the Hon. Mr. Bourke; Mr. Richard Lane Fox; the Hon. Mrs. Hardinge; General Knollys; Major Teesdale; Hon. Egremont Lascelles and Mrs. Lascelles; Mr. and Miss Rosamond Longley; Colonel Kingscote; Captain Thomson; Lord Roystone; the Ven. Archdeacon Long; Rev. G. H. Phillips (chaplain), and Mrs. Phillips. Covers were laid for fifty-two. During dinner, the band of the 13th Hussars, stationed on the river terrace, performed several pieces of music.

### THE DECORATIONS AND ILLUMINATIONS.

As we have already intimated, the decorations and illuminations were on a grand scale. We gave a description of the triumphal arches last week, and therefore it need not now be repeated. We may, however, describe the manner in which two of them were illuminated, viz., the one on Ouse Bridge, and the other at the entrance to St. Leonard's Place. The illumination of the former, together with the whole length of Ouse Bridge, was very extensive and effective. The triumphal arch was richly and elaborately illuminated from the base to the apex, there being a large star at the top. The contour and outlines of the dome were in tracery of jets, there was a sort of vandyke round the base of the dome, and the whole length of the square portion underneath was lighted with bat's wing burners. Over the main arch was a double row of bat's wing lights, and at the foot were single rows of bat's wings. The same description applies to both the Micklegate and Ousegate sides of the arch. Along the parapet on both sides of Ouse Bridge were erected 24 pedestals, on which were placed statues supporting lights, also tripods with vases of light. Behind the pedestals rose flag staffs supporting flags and banners. At the triumphal arch in St. Leonard's Place, over the main and side arches, and across the cornice, were rows of bat's wing lights, the festoons over the same being studded with bat's wing lights. The City Arms and the monograms of the Prince and Princess were surrounded with jets. The outline at the base of the Royal Arms which surmounted the main arch was in gas, and over the whole was a magnificent crown in gas.

### THE MANSION-HOUSE.

The front of the Mansion-House was splendidly illuminated and decorated. In the centre were the City Arms in gas, about nine feet in diameter, in which were displayed the sword and mace, cap of maintenance, and a shield containing the five lions. On each side was the monogram A E A, in four feet letters. Over the City Arms were a crown and Prince of Wales's feathers, together about twelve feet in height, streamers being attached to the crown containing the motto, "Ich Dien." The monograms were surmounted, the one on the left with a Brunswick star about five feet in diameter, and the other on the right with a Danish star of similar size. On the base were the words, "Welcome England's Hope," in letters twenty inches in length. The whole was surmounted by a trophy of flags and banners.

### THE BARS.

The illumination and decoration of the four bars of the city were on a scale of splendour never before attempted in this city. We will commence our description with

MICKLEGATE BAR, in the centre of which was a trophy

of flags, surmounted with a very large design of the Prince of Wales's feathers in gas, having on one side a star of Brunswick, and on the other a Danish star. Over the archway underneath were the words, in gas, "Welcome to Old Ebor." The bar was also beautifully decorated with banners and flowers.

**BOOTHAM BAR.**—The device on this bar was exactly similar to that of Micklegate, except the motto, which was "England's Hope."

**MONK BAR** also exhibited the same kind of device and decoration, the motto being "Let the people rejoice."

**WALMGATE BAR.**—This bar being less than the others had to be treated in a somewhat different style. At the

top was a large Brunswick star, eight feet in diameter, which was composed entirely of burners numbering from 800 to 900, and so brilliant was the light emitted by them that it could be seen a distance of some miles. Underneath the star were the letters A A in gas, and the motto over the archway, "God bless them." There were flags and banners right and left of the bar.

#### THE PUBLIC BUILDINGS, &c.

Over the entrance to the Castle were the feathers of the Prince of Wales and motto, "Ich Dien," in gas, as well as a Brunswick star and the large letters A E and A C. On the Post-office were a coronet and feathers, and the letters A A illuminated. On the Stamp-office, in Lendal, the Prince of Wales's feathers and A A in gas, and on the Judges' Lodgings in Lendal was a large star surrounding the beautiful monogram A A. Over the entrance to the Assembly-Rooms were a large coronet and feathers, and motto of the Prince. Right and left were stars containing the letters A E and A C. The front of Messrs. Swann's bank in Coneystreet was illuminated with the Prince of Wales's feathers and motto, and the letters A A. The whole outline of the City and County Bank was in bat's wing lights, large Prince of Wales's feathers, Brunswick and Danish stars, and the large letters A A; also the motto in gas along the base of the building, "Long live the Prince and Princess." In front of the Herald-office in Pavement was a very large Brunswick star encircling the Prince of Wales's feathers, and the motto underneath, also in gas, "Welcome Royal pair." The Union Bank, at the corner of High Ousegate, was illuminated with the Prince of Wales's feathers, Brunswick and Danish stars, and the letters A A. In front of the Yorkshire Bank in High Ousegate were a rose, shamrock, and thistle, of immense size, in gas. We may also notice the principal illuminations by private individuals. In front of the residence of the Sheriff (T. Sanderson, Esq.), in Low Ousegate, was a very large device in gas, consisting of the large letters A E and A C, which were surrounded with an immense wreath of olive leaves, joined together with a beautiful knot. The illumination by Mr. Ald. Colburn, silversmith, Low Ousegate, consisted of a large coronet and feathers, with a streamer containing the words Albert Edward and Alexandra, and underneath were the words "Welcome ever to York." Mr. J. Bell, silversmith, Low Ousegate, had in front of his premises the Prince of Wales's feathers, and the Brunswick and Danish stars. The Railway Station and the Station Hotel were illuminated with stars, the Prince of Wales's feathers, and the letters A E and A C. At the station was also the word "welcome" in gas, surrounded by a brilliant circle. There were similar illuminations by many other private individuals, every one of whom it is impossible to name. We must not, however, omit to mention that at the entrance to the Deanery were large blue and gold columns, on the top of which floated the English and Danish banners. There



were also exhibited a magnificent star and crystal, interspersed with the oak leaf and the white rose of York. These splendid decorations were the work of Mr. Dillon, decorative artist from London, who also supplied many portions of the city with variegated lamps, trophies of flags, coronets, &c.

Next to the triumphal arches, the most imposing effect produced was by the decoration and illumination of the whole length of Coney-street, the expense of which was contributed by the parishioners of St. Martin-le-Grand, and the gentleman to whom this work was entrusted was Mr. Dillon. Commencing at the Spurriergate end of Coney-street was a double trophy representing the armour used in the sixteenth century. It is a capital imitation of armour, though not possessing the ring of the true metal, and the halberds stood out in relief from the full dress suit. Above these was worked in a scarlet ground in white roses the word "Welcome." On either side were the English and Danish banners. Extending from this trophy on either side up to the Mansion House, at intervals of about a dozen yards, were a series of scarlet and gold obelisks, the bases being in evergreens. Crossing the street from obelisk to obelisk were a series of very beautiful wreaths formed of white and red roses, mixed with oak leaves, interspersed with handsome standard banners. On the obelisk, at an elevation of eight feet, was a handsome trophy of flags centred with the arms of various celebrated personages, English, Danish, and other nations. Similar wreaths to those just mentioned were suspended from pole to pole along the entire length of the street. Both sides were also brilliantly illuminated with variegated lamps. The premises of the Yorkshire Insurance Company formed the grand termination of the Coney-street decoration, the building being illuminated from top to bottom with elaborate gas devices. On the pillars at the entrance were displayed the arms of the Prince of Wales, &c., together with the English and Danish flags, the pillars being covered in with scarlet enriched with gold trimmings. Between each window stood another magnificent representation of armour, in front of which were two elaborate and most effective bronze tripods, illuminated with coloured flames which reflected on the armour, and gave it a very extraordinary effect. With respect to the other portion of the illumination in front of the Insurance Office, we may state that in the centre over the portico was a large crown and Prince of Wales's feathers, which were surmounted by the word "Welcome" and two Danish stars. In front of each of the four windows were stars, two of which enclosed the letters A E and A C. Between the stars were festoons of light, and underneath were the words Albert Edward and Alexandra, which extend over the front of the building. The whole device was surrounded by an illumination in gas in a serpentine form.

The four bars, the Mansion-House, the triumphal arch on Ouse bridge, the bridge itself, and triumphal arch in St. Leonard's Place were illuminated without any charge being made by the gas company for the gas. Most of the illuminations were carried out under the superintendence of Mr. Braddock, the manager of the gas works, but those at the Insurance Office, the Railway Station, the Railway Hotel, and a few other places, were superintended by Mr. W. Knapton, of Aldwick.

It was determined that the city should be illuminated on Thursday and Friday evenings, and whatever anticipations on this point had existed, from the extensive preparations made to do honour to the son of our august Sovereign, they were far exceeded by the reality. That portion of the city in immediate proximity to the Mansion-House and Insurance Office was a perfect blaze of light, and these, and in





fact the whole of the illuminations, showed to the best possible advantage, though some misgivings had been excited owing to the boisterous condition of the atmosphere in the early part of the week. The streets were so densely crowded with people that occasionally it was a matter of extreme difficulty to make any progress along them, but the greatest order and good humour prevailed, every one deriving the greatest gratification from what was presented to their view, and from the spirit which had been evinced by the inhabitants. That which formed the greatest illumination was the triumphal arch on Ouse Bridge, and we may confidently assert that nothing has ever before been seen like it in York. The west front of the Minster was brilliantly illuminated, under the direction of Mr. Dillon, with coloured fires and the maguesium and lime lights, which produced a most extraordinary and splendid effect upon the outlines of that portion of the venerable pile.

The illuminations last evening were even on a more extensive scale than on Thursday evening. The triumphal arch at the entrance of St. Leonard's Place was brilliantly lighted up, as was also the entire length of St. Leonard's Place with bat's wing burners, there being a large and suitable device in front of the Club-House. On the De Grey Rooms, in the same street, were a number of lamps. Ouse bridge presented a still grander appearance than on the previous night, owing to the lamps being lighted from pillar to pillar. The same gorgeous effect was produced on the Minster by the coloured lights, as exhibited by Mr. Dillon, and equal, if not increased, interest was taken in the illuminations by the great crowds of people which thronged the streets, in the centre of the city in particular.

In order that nothing should be wanting to give a suitable finish to the whole, a grand display of fireworks took place in St. George's Field. Mr. F. Gibson, of London, was the pyrotechnist, and the fireworks commenced with a royal salute of twenty-one maroons to imitate artillery, followed by a bouquet of coloured lights, rockets, and coloured stars, shells, tail stars, golden rain, shells of bright stars, and a cascade of fire. The first grand device was a tree piece, with coloured jerbs, rockets, shells, crackers, golden rain, &c. The second grand device consisted of a pyramid of jerbs, with revolving saxons, centre wheel of coloured fires, followed by the fiery dragon, rockets, shells, and coloured fires. The third grand device was a Chinese looking glass, with variegated coloured fires, as exhibited for the first time before Prince Arthur, at Blackheath, rockets, shells, &c. The fourth grand piece consisted of the White Rose of York, changing into a revolving sun, rockets, shells, asteroids, and floating lights. The fifth grand piece concluded with a splendid device and motto, "Ebor welcomes the Royal Pair," surmounted by the Prince of Wales feathers, the whole being surmounted with rainbow wheels, Roman canoes, and finishing with a grand flight of one hundred rockets.

If the loyalty of the citizens of York towards the reigning family is to be measured by the amount of time, labour, and money expended on the objects we have endeavoured to describe, there can be no question on such a point, and the impression produced on the minds of all, no doubt, is one of unalloyed satisfaction.

#### THE ROYAL VISIT TO THE AGRICULTURAL SHOW.

It was arranged that the Royal party should visit the great agricultural exhibition at a quarter past twelve o'clock on Friday, and of course great interest was manifested to have an opportunity of doing honour to the



Prince and Princess of Wales. The weather was again slightly showery, but about the time the Prince and Princess arrived on the ground the sun shone forth in all its splendour. Their Royal Highnesses did not arrive until twenty minutes before one o'clock. At that hour they drove up from Bishopthorpe in the carriage of his Grace the Archbishop, by whom and Mrs. Thomson they were accompanied, and were received at the gates by the Hon. Admiral Ducombe, M.P. (the president for the past year), and the council of the association. From the entrance gates to the pavilion a sufficient space was left clear to allow the royal *cortège* to pass, and this space on both sides was lined with thousands of gratified and well-dressed spectators. During the progress of their Royal Highnesses through the show-yard they were loudly cheered, and this manifestation of respect was graciously acknowledged by the Royal pair. The cheers were renewed on making their appearance on the balcony in front of the hound show, and, after remaining there until one o'clock, they were escorted to the other side of the pavilion facing the judges' ring, where the horses were paraded. Their Royal Highnesses afterwards partook of luncheon in the pavilion, along with the Archbishop and Mrs. Thomson, the Hon. Admiral Duncombe, Earl Cathcart and Lady, Lord and Lady Londesborough, Lord and Lady Wenlock, Lord Wharnccliffe, &c. The luncheon was supplied by Mr. Abbott, of the Great Northern Hotel, in this city, and was of the most *recherche* character. Their Royal Highnesses remained until about three o'clock, and left amidst the cheers and good wishes of the assembled multitude. The Prince and Princess then proceeded to the Guildhall, in order that his Royal Highness might unveil Mr. Leeman's memorial window of the late Prince Consort

#### THE GUILDHALL, &c.

The Guildhall was elaborately decorated for the ceremonial of uncovering the Prince Consort memorial window, presented by Mr. Alderman Leeman, M.P. R. Gould, Esq., architect, had the special superintendence of these decorations, and the *tout ensemble* was of a charming character. The Guildhall Yard was converted into an Italian

flower garden, plants and flowers being displayed in the best style to produce effect, whilst the vestibule was a complete labyrinth of festoons and garlands of evergreens. The interior of the hall was fitted up suitable to the occasion. A large dais was raised at the west end of the building for the accommodation of the Prince and Princess of Wales and suite, and on each side of the hall were parallel platforms capable of holding 500 ladies and gentlemen. The oak pillars supporting the roof were decorated with tridents of national flags and standards, the latter having upon them either the Prince of Wales's feathers or the monogram A. E. A.; and Royal shields with all the variations that have taken place since the Norman conquest up to the present reign. In other parts of the hall flags were introduced, and in every respect the venerable building had an appearance that rendered it more than ordinarily attractive and pleasing.

The following is a brief description of the window, which has been furnished by Messrs. Hardman and Co., of Birmingham, in accordance with the design of J. E. Doyle, Esq., of London.

The window is one of five lights, and is commemorative of the great meeting of mayors in this city in 1850, preliminary to the Great Exhibition in London in the following year. In the centre light is the figure of Mr. Seymour, who was Lord Mayor of York at that time; on the right is a representation of the late Prince Consort standing in the

act of addressing the assembled mayors at the great banquet in the Guildhall. The other figures in the window are those of Archbishop Musgrave, the Lord Mayor of London, Earl Russell, the Earl of Carlisle, Earl Granville, the Lord Provost of Edinburgh, the Lord Mayor of Dublin, and the Mayors of Manchester and Cork, with the insignia of office, swords and maces. Below these figures are the arms of the Prince Consort, the city arms, impaled with those of Mr. Seymour, the Lord Mayor, the arms of London, and those of eight of the most important places in England. In the tracery are the arms of the principal nations of the world which took part in the Great Exhibition of 1851.

The treatment of the subject is satisfactory, the glass is very rich in colour, and there is a harmony about the whole work which renders it pleasing and interesting.

The royal party arrived at the Mansion House shortly after three o'clock, and after a brief delay they proceeded into the Guildhall. Here they were greeted with the loudest demonstrations of loyalty from the large and highly distinguished assemblage of ladies and gentlemen present in the hall. The Prince and Princess, together with those forming the party were preceded to the dais by the City Councillors, and Aldermen Wood, Hill, Hargrove, Colburn, Weatherley, Wade, Close, and Richardson, the Town Clerk, G. Leeman, Esq., M.P., James Lowther, Esq., M.P., the Hon. and Very Rev. the Dean, his Grace the Archbishop, and who with the Lord Mayor, the Lady Mayoress, Mrs. Thomson, Mrs. Leeman, and other distinguished visitors took their station on the platform.

The band of the 2nd West Light Infantry, on the signal being given that their Royal Highnesses were approaching the hall, played in a very effective manner the National Anthem, rousing up the enthusiasm of the spectators, who cheered most heartily. On the Prince and Princess taking their places on the dais opposite the window,

The LORD MAYOR said he wished on behalf of the York Corporation to express their very loyal appreciation of the high honour done them by the presence of their Royal Highnesses in that ancient hall. He could point to no prouder day than that, and there was only one regret in connection with it, and that was, that by the passing of the Municipal Corporation Act of 1835, it took away from them the power of presenting the freedom of the city, on any occasion whatever. How proud, he asked, they would all have felt that day if they had had the privilege of inscribing upon the roll of the freemen, the name of the Prince of Wales. (Loud and continued cheering.) He then begged to introduce to his Royal Highness Mr. Alderman Leeman, one of the representatives of the city, in Parliament, who had twice filled the office of Lord Mayor, and who was now the donor of the window which they were about to ask his Royal Highness to unveil. (Loud cheers.)

Mr. Ald. LEEMAN then said, "May it please your Royal Highness:—

Gratifying as, we trust, were those manifestations of loyalty with which your Royal Highness and your estimable consort were yesterday greeted, on this your first visit to this our ancient city, we seek to-day to give a permanence to those expressions of fidelity to the throne, and of unfeigned attachment to the person of our illustrious Sovereign and her Royal house, in the humble effort to perpetuate the profound regard in which this city holds the memory of your honoured father, the late Prince Consort.

In now inviting your Royal Highness to give completeness to the act over which you have graciously condescended to preside, we may remind your Royal Highness that it was given to this city on two occasions to enjoy the high distinction of receiving the

Prince Consort within its walls. The first—akin to that which your Royal Highness has this morning graced—when not only by his presence but by those words of wisdom with which he was wont to charm and always to instruct, the Prince Consort came to encourage amongst us the progress of what he was graciously pleased to dignify as the “noble pursuit” of agriculture. The second of those occasions was one which has now taken its place in the history of his times as an event prominently associated with the origination and development of that marvellous project, the World’s Exhibition of 1851.

The Prince Consort stood on that day upon the spot your Royal Highness now occupies, as the representative of the great and noble conception with which, in combination with his many other virtues and gifts, his memory is inseparably identified.

To inaugurate a congress of all nations for the purpose of promoting a competitive exhibition of their artistic skill and industrial effort—to excite and awaken in them a spirit of rivalry, not upon the field of battle, but in the emulative display of the products of peaceful labour; this was the great design which warmed the Prince Consort’s heart in 1850, and which, in the succeeding sixteen years, has born such noble fruit. We have seen the torch lighted by him caught up successively by nearly every city of importance in these islands, carried across the Channel to France, Belgium, and Germany,—across the Atlantic to the United States, and illuminating, at this moment, the very city in which he then stood.

With a view of commemorating that gracious visit of your Royal Highness’s revered father, and the benefits conferred by it upon a county which, as a centre of manufacturing industry and scientific agriculture, is unsurpassed, this memorial window, from which your Royal Highness is about to withdraw the veil, has been gratefully erected.

It will serve to perpetuate the memory of those rare qualities which we who have so richly benefitted by them never adequately understood until he who was their possessor had been removed from amongst us.

Associated with this window will henceforth be two Royal visits to the city. May it be destined to remind succeeding generations that the virtues of the father will be reproduced in the son, and that English happiness and prosperity, which owe their foundation and augmentation to the gentle and beneficent rule of our beloved Queen, knew no abatement in the reign of your Royal Highness, but were permitted to obtain extended growth and unexampled development.

THE PRINCE OF WALES replied. He said—In recalling the circumstances that gave rise to the idea of commemorating them by this window, I beg you will believe how much my feelings are associated with yours, and how strongly my sympathies are in accordance with all that you have expressed. To no one can the homage which you have paid to the memory of him whose first object was the advantage of the country of his adoption, be more grateful than to his son. It is beyond measure gratifying to me to find the late Prince Consort’s spirit still animating the exertions of all who have at heart the benefit of their fellow-creatures, and more particularly the improvement, whether in art or science, or a more extended cultivation of the mind of those classes in favour of whom the voice of duty distinctly calls for the employment of our best energies. To you, sir, who, in the presentation of this window to the Corporation of one of the first cities of







the empire, have thus generously striven to perpetuate the memory of my revered father, the best thanks of his son are due. I can assure you that my most ardent desire is to tread in those footsteps which you have held up for imitation, and which I cannot fail to recognise as the best path for his son to walk in (Cheers.) It would have been a great pleasure to the Queen, however deep the emotion which accompanied it, to have performed the ceremony which her Majesty has been pleased to direct me to complete by unveiling your noble memorial for the admiration of the citizens of York.

The speech was received with every demonstration of loyalty, and the cheering was very prolonged upon the window being unveiled, which ceremony was next performed.

The Royal party then left the hall, and proceeded to

#### THE MUSEUM

And drove up to the terrace in front of the edifice, where they were received by two of the vice-presidents of the society, viz., the Rev. J. Kenrick, M.A., and R. Davies, Esq., F.S.A., the hon. secretary, T. Noble, Esq., F.R.A.S., and the keeper of the Museum, W. S. Dallas, Esq., F.L.S. The Rev. J. Kenrick, in the name of the Council of the Society presented the Prince and Princess each with a handsomely bound copy of the guide to the antiquities contained in the Museum, which their Royal Highnesses were graciously pleased to accept, and, following the example of the Duchess of Kent and the Queen (then Princess Victoria) who visited the Museum in 1835, became respectively patron and patroness of the Yorkshire Philosophical Society. Their Royal Highnesses expressed themselves much pleased with the grounds, but owing to the pressure of time they were not able to alight to examine the Museum. They consequently drove to the Exhibition.

#### THE VISIT TO THE EXHIBITION.

This place was opened until noon yesterday to casual visitors, when it was cleared for the accommodation of first-class ticket-holders, and those who, not possessing such tickets, chose to pay the enhanced tariff fixed for the occasion. Within the building measures were taken to make the place as attractive as possible. The flooring of the picture galleries and aisles was covered with carpeting, and at the top end, beneath the organ gallery, a throne or dais was erected for the royal party during the presentation of the address of the Executive. This, in the hands of Mr. Brown, upholsterer, of Stonegate, had received some very chaste decoration. The extreme back and floor of the dais as well as the bottoms of the pillars supporting the gallery were hidden with rich crimson cloth trimmed with gold. A large mirror was also placed against the back, and promised a very pretty effect in the reflection of the gay party who were to occupy the dais. A hand-rail which surrounded this place was also covered with velvet, and rich royal purple velvet, trimmed with orange, fell in graceful festoons on either side of the chairs for the royal group. The chairs were gilded, one of them being furnished by Mr. Worthington and the other by Mr. Isaac Brown. Over the dais was a canopy, bearing in front a valance of gold *fleur-de-lis*, and a trophy of banners above.

For long before the time fixed for the reopening of the building, a large crowd of persons desirous of admission surrounded the entrance doors. The Executive, however, had still in their recollection the grumbling which followed their admitting the public before the time set down at the opening ceremony. They had therefore determined, to avoid further unpleasantness in this respect.

to be punctual in their arrangements. As a consequence when the doors were thrown open the mass of people was so great that it was found morally impossible to take any check on their admission, and barriers and attendants were alike carried away by the pressure without. The result was much inconvenience to those who entered, and possibly a serious loss to the Executive, inasmuch as they are unable to say what number of those who thus entered would otherwise have been compelled to pay their ten shillings admission.

The galleries were soon well filled, and a very large number of persons occupied the open spaces beneath as well as the centre of the hall. Immediately in front of the dais a select circle of ladies was accommodated, and on the dais itself was an assemblage of the aristocracy of the county.

At nearly four o'clock a rumbling of cheers outside told of the approach of the royal cortege, and immediately after the Prince and Princess, attended by his Grace the Archbishop and Mrs. Thompson, and the royal suite, entered the building. A hearty cheer at once rang through the edifice, and was continued as the royal party, preceded by the Lord Mayor (as president of the exhibition), the Recorder, E. Smallwood, Esq. (treasurer), and the honorary secretaries—Dr. Procter, Mr. Pumphrey, and Mr. Taylor, passed down one of the aisles to the dais. Whilst this was proceeding the whole assemblage stood up, and Dr. Monk performed the National Anthem on the organ. On the dais and surrounding the royal party were the Lord Mayor and Aldermen, and a large number of the Exhibition Executive Committee. The Prince and Princess for a moment or two appeared to take in a glance of the building and the gay throng before them, and then the former received from the hands of the Lord Mayor the following address which had been prepared for the occasion:—

“To their Royal Highnesses the Prince and Princess  
of Wales.

“May it please your Royal Highnesses.

“We, the Executive Committee of the Yorkshire Fine Art and Industrial Exhibition, beg leave to approach your Royal Highnesses with the expression of our warm affection and respect, and our loyal devotion to the Queen and her Royal House. We feel deeply the kindness and condescension that have prompted you to favour us with a visit, and thank you for the honour you have thereby conferred on us.

“The history of undertakings like ours is so intimately connected with the memory of him, who, not being born among us, nor trained in the habits of thought and action peculiar to Englishmen, did, by his wonderful power of adaptation, draw to himself the love and heartfelt affection of our whole nation; and by his efforts set on foot that magnificent Exposition of Art and Industry, The International Exhibition of 1851, that we cannot but congratulate ourselves on the rare felicity of this occasion. Your Royal Highness has been engaged in unveiling a memorial of the late Prince Consort, your honoured Father, and you have now come to grace with the presence of yourself and your august partner our feeble efforts to perpetuate and extend the benefit of his labours. We feel greatly encouraged by your countenance and support, and earnestly pray that this effort of ours may be blessed to that class for whose benefit it has been specially designed, and that it may be a means of elevating the tastes and moral tone of our population, and that in the time to come you may

reign for many years as our beloved Sovereign (whom may God long preserve) now reigns over a free, loyal, intelligent, moral, and therefore happy people.

"We desire again to tender our warmest thanks for your patronage and support, and pray that your Royal Highnesses may long be preserved in health to be a blessing to each other, and to the people of these realms."

This His Royal Highness graciously received, and passed, along with a beautifully bound catalogue which had accompanied it, to the hands of one of his suite, and at the same time returned to the hands of the Lord Mayor the following written reply:—

"Gentlemen of the Executive Committee of the Yorkshire Fine Art and Industrial Exhibition.

"The Princess and myself thank you for the terms of affection and devotion in which you have expressed yourselves towards the Queen and the Royal family. To visit this Exhibition of Art and Industry has been our most anxious desire in coming to York. To witness so successful a result of your labours must only increase the satisfaction we experience at the opportunity thus afforded us.

"It is impossible for me to pass unnoticed the allusion you have made to him who may be considered the founder of these Exhibitions in England—my revered father; or to omit my grateful acknowledgment for the justice you have done to his memory. My last act has been to inaugurate a memorial to perpetuate it, and I now behold another practical result of all his thoughts and efforts for the promotion of Science in England.

"That such a result must be most beneficial cannot be doubted; for the elevation of the taste of the people, and the cultivation of a higher order of enjoyment, cannot fail to be accompanied by an increased happiness and improved habits of morality and religion."

The Lord Mayor also handed to the Princess a catalogue similarly bound to that which had been given to the Prince. Neither of the royal pair became seated, and were immediately after preceded from the dais by those who had received them at the entrance into the body of the hall. Passing up the western aisle the royal party first visited the machinery annexe, where they appeared to be exceedingly pleased with the working machinery, and particularly the Coventry ribbon machine in which the portraits of the Archbishop and Lord Mayor were being woven. Some part of the process of this manufacture Mr. Pumphrey had the honour to explain to the Princess. From the machinery department their royal highnesses visited the gallery of modern painters, on their way to which they again received an ovation from the spectators. At the latter place they were received by Mr. W. Wallace Hargrove, (hon. secretary of the Fine Art Department), who had the honour of conducting the royal party round. The Prince of Wales made many inquiries as to the artists to whom various pictures belonged, and expressed his regret that as he had to attend the Cathedral he was unable to walk round the gallery devoted to the ancient masters. It may be added that both the Prince and Princess stopped before their own portraits, painted by Baxter, in the modern gallery, and inquired the name of the artist, and made some observations to each other in reference to them. On the Royal party leaving the building another hearty cheer was raised, after which the company ranged the building in admiration of the beauty of its contents. Subsequently Mr. Pumphrey read from the dais the reply to the address given above.



### THE VISIT TO THE CATHEDRAL.

At the Cathedral, the Prince and Princess were received at the West entrance by the Hon. and Very Rev. the Dean and Archdeacon Creyke, who conducted them to the seats usually occupied by the judges, near to the pulpit. The choir was crowded. The Rev. Archdeacon Creyke read the first and the Dean the second lesson. The Rev. Sub-Chanter Bayly intoned the service, in which he was assisted by the Rev. — Maude. The anthem was "In the beginning" — Haydn. After the service, their Royal Highnesses, in company with the Archbishop and Mrs. Thomson, took their departure by the door at which they had entered.

During the day, the streets on the route expected to be taken by the Royal party were crowded with persons anxious to obtain a glimpse of them, and the services of the 13th Hussars (a couple of troops of which regiment had come for the occasion from Coventry), were brought into requisition to keep clear certain parts which were liable to obstruction, whilst the police again kept the masses "moving on," and materially assisted in the comfort of locomotion. Such a sight as the decorations presented was for its gaiety perhaps never before seen in the county, and fortunately on the whole the weather was favourable.

### THE BALL.

This magnificent re-union took place last night in the Assembly Rooms, Blakestreet, in this city, supper being laid out in the adjoining Festival Concert Room. Both the places had undergone the most careful preparation for the occasion, though in the ball-room itself little decoration had been found to be necessary. The only addition which was made was the usual dressing of the vestibule, in which the royal arms, carved and emblazoned in proper colours, occupied a position over the entrance to the ball-room. Inside the room the crest of the Prince of Wales was displayed in the front of the orchestra. These, as well as an elaborated display of the decorator's art in the supper room, were executed by Mr. Gibson Hartley. The orchestra of the latter place possessed a beautiful group of statuary and flags and plants in front. The centre piece consisted of Flora with two flower boys, supported by Canova's Tamborine Girl and Terpsichore, on the lower base being Bacchus and Pomona. In the front centre of the base were the carved arms of the Prince of Wales, immediately over which was a star of Brunswick. The whole of the group was surrounded with national flags, surmounted by coronets and feathers, and the monogram "A.E.A." In other parts of the orchestra were also numerous bannerets, monograms, crests, and trophies in flags. The centre of this part of the room, immediately in front of the above devise, was filled up with choice exotic plants from the green-houses of the Lord Mayor. In the front part of the gallery, at the opposite end of the room to the orchestra, was a large shield, in the centre of which were the arms of the Prince and Princess impaled. This was surrounded by a garter and a national motto. Crests and a coronet surmounted the shield, which was surrounded by flags. On each side of this device were silver crests and monograms flanked with flags, and the whole length of the gallery was interspersed with bannerets and festoons of flowers. The tables in the supper room were laden with edibles rare and choice, which had been provided by Mr. Wilson, of Coney-street.

The company began to arrive a little before ten o'clock, and large numbers of persons assembled in Blake-street to witness them pass from their carriages beneath the

illuminated porch leading to the ball-room. There was, however, a large force of the police on duty in the neighbourhood, and, despite an immense amount of crowding, all the company passed in with safety.

The arrival of the Prince and Princess of Wales did not take place until about eleven o'clock, when the bulk of the company had entered the room. The Princess was on the arm of the Lord Mayor, and the Lady Mayoress on that of the Prince. Soon after dancing commenced, the Princess of Wales and the Duke of Cambridge being *vis-a-vis* to the Prince of Wales and Miss Meek, in the quadrille.

At about one o'clock in the morning the doors connecting the ball-room with the Concert-room were thrown open, and their open, and their Royal Highnesses took their seats at the raised centre table beneath the orchestra, having thus before them the whole of the company, and perhaps one of the most lively scenes ever witnessed in the city. During the supper the band of the York Rifle corps, which occupied the orchestra, performed a good selection of music. Subsequently dancing was resumed, and kept up for some time longer before the departure of the Royal party, whilst the bulk of the company remained until about four o'clock in the morning.

The excellent band of Mr. Thrush occupied the orchestra, and by the precision with which the performers responded to the baton of the able conductor a choice selection of music was performed in a manner which must have been satisfactory to the influential and numerous company present. The following are the dances which were set down in the programme:—

- 1 QUADRILLE .... Prince of Wales ..... Godfrey
- 2 VALSE ..... Juliet ..... Coote
- 3 GALOP ..... The Bicester Hunt ..... S.A.F.F.
- 4 LANCERS ..... Original ..... Hart
- 5 VALSE ..... Soldaten Lieder ..... Gung'l
- 6 QUADRILLE .... Denmark ..... Godfrey
- 7 GALOP ..... Eclipse ..... Coote
- 8 VALSE ..... Mabel ..... Godfrey
- 9 LANCERS ..... Merry Tunes ..... Laurent
- 10 VALSE ..... Hilda ..... Godfrey
- 11 QUADRILLE .... United Service ..... Godfrey
- 12 GALOP ..... Bonderbyrllup ..... Calkin
- 13 VALSE ..... La Murska ..... C. Godfrey
- 14 LANCERS ..... New ..... Coote
- 15 VALSE ..... Faust ..... Gounod
- 16 GALOP ..... Orphée ..... C. Godfrey
- 17 QUADRILLE .... Pretty Bird ..... Coote
- 18 VALSE ..... Danish Peasant ..... Calkin
- 19 LANCERS ..... Cure ..... Coote
- 20 VALSE ..... London Season ..... C. Godfrey
- 21 GALOP ..... Fairy Footsteps ..... L. Hind

A more splendid entertainment was never given in the city, the inhabitants of which have reason to be proud of a Lord Mayor who has thus so royally maintained the prestige of an ancient and time-honoured place in such a liberal and praiseworthy manner.

The following names comprise the

#### LIST OF THE COMPANY.

The Earl and Countess of Aylesford, Mr and Miss Ayrton, Mr, Mr W., Miss, and Miss S. J. Atkinson, Mr W. C., Mrs, Miss, and Mr T. Anderson, Mrs and Miss Agar, Colonel and Mrs Akroyd, Mr and Mrs R. Anderson, Dr Armstrong (13th Hussars) and Mrs Armstrong, Colonel Cracrofts Amertts, Mr and Mrs Atkinson, Leeds; Miss Agar, Mrs E. Anderson.

Lord Bolton, the Honourable Mrs and the Misses Baillie, Colonel and Mrs J. Barstow, Mr C., Miss, and Miss F.

Barstow, Miss and Miss Hopkinson Belcombe, Mr. and Mrs St. Barbe, London ; Mr, Mrs, and Miss C. Brearey, Mr and Mrs Gilpin Brown, Sedbury Park ; Mr R. and Mrs Bower, Firby ; Mr and Mrs Buckle, Mr and Mrs Bower, Welham ; Mr S. Bateman, Mr and Mrs J. Beswick, Muston Grange ; Lieut.-Col. Brooschooff, Rev. T. and Mrs Bayley, Miss Bewor, Mr M. Bieber (13th Hussars), Mr and Mrs Bentley, Leeds ; Mr Bonner, Mr Bowike, Mr Bros, Colonel, Mrs, and Miss Bingham, Mr Boucherett, Mr and Mrs Bland, Kippax Park ; the Hon. Miss J. Bingham, Lieut.-Colonel Bruce, Lieut.-Colonel Bolden, Mr Beecher, Col. Brabazon, Mr Bateson, Ireland.

His Royal Highness the Duke of Cambridge, Lord and Lady Cavendish, Lord Combermere, the Earl and Countess Cathcart and the Hon. A. Cathcart, Sir Digby, Lady, and Miss Cayley ; Mr and Mrs. Greenwood Clayton, Miss Camidge ; Mr and Mrs R. B. Cooke, Scarbro' ; Mr and Mrs Davies Cooke, Doncaster ; Mr and Mrs Close, Mr Copperthwaite, Mr and Mrs Cabry, Mr Cobb ; Lieutenant-Colonel and Mrs Cobbe, Wakefield ; Mr W. Clough, Captain S. C. Clarke (13th Hussars), Sir W. Cooke, Bart. ; General Sir Sidney F. Cotton ; Major and Mrs Carroll, Foulston Lodge ; Lieut.-Col. Childe, Mr and Mrs F. Champney, Capt. and Mrs S. Cotton, Mr and Mrs A. Cayley, Colonel and Mrs Curzon, Major Gen. Campbell ; Miss Cholmley, Brandsby Hall ; Mr C. E. S. Cooke, Doncaster ; the Hon. Mr and Mrs Clowes, Lieut.-Col. Colville.

The Earl and Countess of Durham, Lord and Lady Dacre, Mr and Mrs George Denison, Sir George, Lady, Miss, and Miss Eliza Denys, Mr Beckett and the Hon. Mrs Denison, Mr and Mrs Daniel, Mr B., Mrs, and Miss Dodsworth, Col., Mr T., Miss, and Miss H. Dixon, Admiral, Mrs, Miss, and Miss E. Ducombe, Mr J. D. Dent, M.P., Capt., Mrs., Miss, and Mr R. Darnell, Lady Harriet and the Misses Duncombe, Mr Lawrence and Mr Geo. Dundas, Mr, Miss H., and Mr Cecil Darley, Mr and Mrs Davies, Col., Mrs, and Miss Ditmas, Mr Meek Dyson, Mr C. and Miss F. Darley, Burton Field, Viscount Downe, Hon. W. E. Duncombe, M.P., Mrs. Duncombe, Capt. Dixon, Major-General Dixon, C.B., Mr W. Driffild, Miss Dumaresque, Lieut.-Col. Deshon.

Lord Ellesmere, Mr and Mrs Elwyn, Mrs and Mr E. Evers, Mr and Mr J. C. Ellis (13th Hussars), Mr Eaton, Capt. Ewen, Col. Erskine, Major-General Ellice, Mrs T., Mr, and the Misses Egerton, Capt. and Mrs Egerton, Miss and Miss F. Elsley, Mr F. Egerton, Lieut.-Col. Elliot, Colonel Eyre.

Lord Fitzwilliam, Lord Feversham, Lady Fairburn, Major Frith (13th Hussars), Miss Frith, the Hon. Mr and Mrs Fitzroy, the Hon. G. and Mrs Fitzwilliam, the Hon. Julian Fane, Mr, Mrs, Capt, and Miss Lane Fox, Mr and Mrs Fenwick, Fulford, York ; Mr and Mrs J. L. Foster, Col. and Mrs Ford, Mr V., Miss Foljambe, and Viscountess Milton, Major Keith Falconer, Mrs, Miss, and Capt. Fairfax, Mrs Falkner, Mr and Mrs Fitch.

Lord and Lady Galway, Lord and Lady Granville, Major and Mrs Gunter, Col. and Mrs F. Gascoigne, Parlington ; Dr and Miss Gibson, Mr Gutch, Mr W. Gray, Sir Reginald Graham, Mr and Mrs Greenway, Lieut.-Col. Gourly, Mrs Guest, Mrs Gore, Mr H. G. Galloway.

The Earl and Countess of Harewood, Lord and Lady Herries and the Hon. M. and Miss Maxwell, Lord and Lady Hawke, the Marquis of Hartington, the Hon. Mrs Hardinge, Mrs R. and Miss Hey, Mr, Miss, Miss M., and Mr W. Husband, Lieut.-Col. and Mrs Haworth, Malton ; Mrs J., Mr A., and Miss A. Hotham, Mr T. Hone (13th Hussars), Major Harrison, Mr, Mrs, Mr H., and Mrs E.

Hudson, Mr C. Higgins (13th Hussars), Mrs Hamilton, Mr Pyree Hamilton (13th Hussars), Mrs and Mr E. C. Harris, London; Miss A. and Miss S. Harris, Mrs and Mr J. Hatfield, Thorp Arch Hall; Mr and Mrs Hale, Acomb; Dr, Mrs, Mr S., and Miss Hornby, Mr and Mrs A. Hudson, Ald. A. E. Hargrove, Capt. Hodgson, Capt. and Mrs Hill, Romanby; the Rev. J. and Mrs Hill, Normanby; the Rev. H. S. Hildyard, Loftus; Mr R. Holtby, Miss Annie Hey, Mr Hotham, Lieut.-Col. Holdsworth, Wakefield; Mr Hill, Mr and Mrs W. W. Hargrove, Ald. and Mrs Hollon, Capt. C. Hotham, Mr B. Harrison, the Misses Hotham, Bawtry; General Hagart, Mr and Mrs Hudson, Bessingby; Major-General Horsford, Major Hassel, Mr, Mrs, and Miss Hall, Scarborough.

Lady Ibbetson, Mr T., Mr. A., and Miss Irvin, Mr. H. and Mrs. Engelby.

Sir John and Lady Johnstone, Mr Joice (13th Hussars), Mr W. B. Jackson, Scarbrough, Col. and Mrs. Jenyns, Mr A., Miss and A. Johnstone.

General Knollys, Col. Lister Kaye, Miss H. Key.

Lord and Lady Londesborough, Lord Lascelles, Sir J. Lowther, Mr James Lowther, M.P., Mr and Mrs. J. L. Lister, Mrs, Mr J., and Miss Leeman, Mr and Mrs Lowrie, Mr and Mrs Ledgard, Eyre, Lieut.-Col. Layard, Mr Legard, Fley, Dr. and Mrs Lockley, Mr and Miss Longley, London, Mr A., and Mr J. S. Lumley, Miss Lowther, Mr J. H., Mrs G., and Miss Legard.

Lord and Lady Macclesfield, the Hon. Mr C. and Miss Parker, Mr J. Mills (13th Hussars), Major, Mrs, and Miss Maunsell, Lieut.-Colonel Markham, Mrs, Miss, and Mr W. Mills, Mr, Mrs, Mr H., and Misses Milbank, Rev. Mr Mercer and Miss Mercer, Northallerton, Mr and Mrs Mawdesley, Mr, Miss, and Mr E. Munby, Mr and Mrs H. Markham, Dr., Mrs, and Miss Matterson, Miss Matterson, Lady G., Mr, and Misses Milner, Colonel Macdonald, Capt. and Mr H. Maude, Mr W. I. Moore (13th Hussars), Rev. T. and Hon. Mrs Monson, the Hon. Mr Mouckton, Miss Maister, Captain and Mrs McPherson.

Viscount and Viscountess Neville, Lady Caroline Neville, the Hon. Mr and Mrs Ralph Neville, the Marquis and Marchioness of Normanby and Lady L. Phipps, Mrs Nanney, Mr John and Miss J. Noble, Mr G. A. Nesfield, Mrs, Mr, Mr F., and Misses Newton.

Captain, Mrs, and Misses O'Brien, Mr and Mr G. Oldfield.

General Lord George Paget, the Hon. W. Powlett, Mr and Mrs Temple Paley, Mr H. Pease, Capt. C. Preston, Mr and Mrs Pennyman, Mrs Philips, Mr A. C. Pole (13th Hussars), Major Pollisin, Sir Erskine and Miss Selby Lowudes Perry, Mr E. C. Price, Mrs B. Prest, Mr, Mrs, and Miss Preston, Moreby; Lieut.-Col. Palmer, Nazing Park; Mr and Mrs Proby; Mr Hall Rokeby Price, Epsom.

Miss Richardson, Mr and Mrs Richardson, Mr Roper, Mr A. Russell, Mr Rudston Read, Mr W. Richardson, the Rev. G. and Mrs Rowe, Major Russell (13th Hussars), Mr T. Ravis (13th Hussars), Mr, Mrs, and Miss Ralli, Mr W. and Misses Ramsden, Acton Hall; Mr H. Ridgeway; Mr and Miss Rickaby, Toulston Lodge; Lieut.-Col. Roche, Mr Waddington Riddell, Mrs G. Roper.

The Countess of Scarborough, the Hon. E. Stanhope, the Hon. Miss Somerville, Miss Hackett, the Hon. F. Shore, Langton Hall, the Hon. Mrs, Mr H., and Miss Stourton, Mr and Mrs Simpson, Mr E. Starkey (13th Hussars), Colonel, Mrs, Captain, and Misses Smyth, Mr J., Mrs., and Miss Swann, Mrs Scott, Lieut.-Colonel and Captain Straubenzee, Captain Spencer, Mr H. Selwyn, M.P., Mr and Mrs Starkey, Tang Hall, Mr and Mrs Lewis Starkey,



Denby Grange, Wakefield, Miss Starkey, Hutton Lodge, Malton, Lieut.-Colonel Saltmarshe, Mr G. Skene, Miss Straton, Mrs Smalpage, Captain and Mrs Starkey, Mr J. S. Strangways, Mr and Miss Shafto, Mr and Mrs Bryan Stapylton, Gen.; Mrs, Mr, and Miss Scargill, Mr and Miss Swaine, Mrs, Miss, and Miss L. Seymour, Mr, Mrs, Mr T., and Miss Sanderson, Mr and Mrs J. Seymour, the Rev., Mr R. S., and Miss Short, Mr and Mrs R. Swann, Mr and Miss Sykes; Mr, Mrs, Mr T., and Misses Swann, Ashfield; Mr H. Smith, London; Captain J. Swann, Askham; the Rev. and Mrs Salvin; the Rev., Mrs, and Miss Simpson, Foston; Captain Smurthwaite, Mr and Misses Spofforth, Captain and Mrs Sutton, Mr E. Smithson.

The Earl and Countess of Tankerville, Lord and Lady Teignmouth and the Hon. Miss Shore, Sir John Trollope, Mr and Lady Mary Thompson, Major Teasdale, Mr A. S. Thelluson, Captain and Misses Thompson, Mrs and Misses Thrope, Mr and Mrs A. Thompson, Mrs, Miss, and Mr H. Trevor, Mr and Mrs B. B. Thompson, Tadcaster; Mrs Clongh Taylor, Mr A. Thomson, Mr, Mrs, Mr, and Miss Thompson, Mr Temple, Mrs Thomson, Captain Thomson, Mrs Trent, Brandsby Hall; Miss Tufnell, Captain D. Thompson, Blake-street; Mr and Mrs George Thompson, Mr F. S. Thompson, Moorlands.

Lord Vane, Lady Villiers, Mr and Mrs R. C. Vyner, Newby Hall; Mr F. Vyner.

Lord and Lady Wharnccliffe, Lord and Lady Wenlock, and Mr and Miss Lawley, Mr and Mrs J. R. Walker, Flaxton, Mr J. Wilkinson, Alderman Wood, Mr H. J. Walker, Rev. W. and Mrs. Wightman, Mr and Miss E. Walker, Sand Hutton, General Sir M. and Lady Wallace, Sir W. W. Wynne, Mr Egerton Warburton, Mr J. Whitehead, Riccall Hall, Miss L. Whittaker, Miss Wilkinson, Lieut.-Col. and Mrs T. F. Wilson, Eshton Hall, Leeds, Mr and Mrs I. M. Williams, Ald. and Mrs. Weatherley, Mr and Mrs W. Walker, Miss and Miss E. Wightman, Col. and Miss Wombwell, Sir Geo. and Lady Julia Wombwell, Sir H. and Lady Williamson; Dr. and Mrs Wilkinson, Manchester; Mr and Mrs W. C. Worsley, Ald. and Mrs Wade, Col. and Mrs Wright; Mrs and Miss Whytehead; Mr and Mrs J. P. Wood, Sir W., Lady, and Miss Worsley; Mr and Mrs F. J. Walker, Foston.

Mr and Mrs Yarburgh, Mrs and Miss Yorke, Fishergate; Mrs and the Misses Yorke and Miss Anderson, Wighill Park; Mr and Mrs J. Yorke.

Officers of the 1st W. Y. Rifles:—Capt. H. Wood, Capt. and Mrs Anderson, Capt. Lawton, Ensign J. Leeman, Lieut. and Mrs T. S. Noble, Lieut. and Mrs R. L. Wood, Lieut. R. Gould, Lieut. and Mrs J. F. Munby, Lieut. and Miss Bainbridge, Capt. and Mrs M'Culloch, Lieut. Cabry, Ensign H. Richardson, Ensign Robinson.

On Friday, the 10th, the Archbishop of York and Mrs. Thomson again gave a grand dinner at the Palace, at which the following guests had the honor of meeting their Royal Highnesses:—The Marquis and Marchioness of Normanby and Lady Laura Phipps; the Earl Fitzwilliam,

Lord Lieutenant of the West-Riding; the Hon. Mrs. Hardinge; General Knollys; Major Teesdale; the Marquis of Hartington; Lord and Lady Hawke; Mr. and Mrs. Yarburgh; Mr. and Mrs. Lane Fox, and Mr. Richard Lane Fox; the Hon. Admiral Duncombe and Mrs. Duncombe; Sir George and Lady Julia Wombwell; Sir John and Lady Johnstone; Lord Feversham; the Dean of York and Lady Harriet Duncombe; Lord Galway; the Hon. Ernest and Mrs. E. Duncombe; Sir John Lowther and Mr. Lowther, M.P.; Colonel Smyth and the Hon. Mrs.





Smyth, of Heath; Mr. and Mrs. H. Thompson, of Kirby, and Miss Thompson; Capt. and Mrs. Preston, of Moreby; Lord and Lady Nevill; Lord Roystone; Hon. Julian Fane; Captain and Mrs. Edward Thompson; General Sir S. Cotton; Colonel Erskine; the Ven. Archdeacons Creyke and Long; Rev. W. B. Jones (chaplain) and Mrs. Jones. Covers were laid for fifty-four. The band of the 13th Hussars played an excellent selection of music in a tent on the river terrace.

#### THE REVIEW ON KNAVESMIRE.

On Saturday last, the volunteers of the North of England were reviewed on Knavesmire by his Royal Highness the Duke of Cambridge, in the presence of the Prince and Princess of Wales and of countless thousands of people from all parts of the country. The spectacle was imposing and magnificent, and when we consider that seven years ago, with the exception of a few yeomanry corps, there was not a single volunteer regiment in the country, the demonstration of Saturday must be as gratifying to every Englishman as it was to the Commander-in-Chief of the British army.

From an early hour in the morning the city assumed a very animated appearance, all the approaches to which being thronged with vehicles and pedestrians from the villages and neighbouring towns, while a rapid succession of excursion trains crowded with passengers added to the bustle and excitement of the scene. The trains containing the Volunteers were brought up to the Holgate-bridge station, near Knavesmire, and to the cattle depot near the ordinary station, which was itself reserved for the use of the public. As train after train arrived, the Volunteers were marched on to Knavesmire, headed by their respective bands, while the civilians poured on to the ground by four great streams. Meantime the Prince and Princess left Bishopthorpe soon after noon, and reached Middlethorpe Lodge, the residence of the Lord Mayor about one. Here they had luncheon with his lordship and the Lady Mayoress, the Duke of Cambridge, the Archbishop of York and Mrs. Thomson, the Marquis and Marchioness of Normanby, Lady Laura Phipps, the Marquis of Hartington, Earl Fitzwilliam, Lord Roystone, Lord and Lady Londesborough, Earl and Countess Granville, Lord and Lady Wharcliffe, the Duke of St. Alban's, the Hon. Col. Macdonald, the Hon. Henry Bourke, Mr. R. Lane Fox, Archdeacon Long, General Knollys, Major Teesdale, the Hon. Mrs. Hardinge, Capt. Thompson, Mr. George Skene, Col. and Mrs. Curzon, Miss Straton, Mr. Sykes, M.P., Capt. and the Hon. Mrs. Egerton, Sir John Lowther, Bart., Mr. Lowther, M.P., and Mr. Ald. Richardson.

About 1.30, the force, having got under arms, marched up in brigades to the position it was to occupy for receiving Field Marshal the Duke of Cambridge. The troops were massed on the field to the south-west, their right lying on Knavesmire Wood and their left on the village of Dringhouses. They were arranged in four divisions of three brigades. On the right were two brigades of field batteries, and to the rear of the left were four 32-pounder garrison guns, of the W. R. Y. A., placed in position on a rising piece of ground near Dringhouses. Every appliance necessary was present. To the rear of the 1st division were the refreshment tents, whilst in the rear of the 2nd division was a field hospital tent, and three beds and an ambulance wagon were on the ground ready in case of any casualties to convey the sufferer to the hospital. The accommodation for the public was of the most complete character, and it is calculated that nearly 150,000 spectators were on the ground. The sight from the top of the Grand Stand was very



imposing. In the distance was a long line of infantry stretching nearly a mile and a half in length, and which, although it might not be strictly accurate to call it "the thin red line," on account of the different coloured uniforms, had, though at the expense of uniformity, an effect all the more picturesque. The immense mass of spectators, stretching nearly as far as the eye could reach, the galloping to and fro of mounted officers in elegant uniforms, the gay attire of the ladies, the dazzling uniform of officers of high rank in the enclosure in front of the Grand Stand, all combined to render the scene peculiarly magnificent. Though, perhaps, not equal as a spectacle to those continental displays which have made the *Champs de Mars* so famous, yet it was quite sufficient to give us such an idea of "the pomp and circumstance of war" as to satisfy a peace-loving people as we profess to be. The ground was kept by a squadron of the 13th Light Dragoons, under the command of Lieutenant-Colonel Jenyns, whilst a force of 400 police, under Col. Cobbe, rendered effective assistance in keeping the ground. In front of the Grand Stand was the royal standard, which was raised immediately on the arrival of the royal party, about 2.30.

The reviewing officer, H.R.H. the Duke of Cambridge, was expected to arrive on the ground at two o'clock, but it was half an hour later before he was seen riding up from the left, accompanied by H.R.H. the Prince of Wales, and followed by a brilliant staff. As soon as their approach was discerned, the fact was announced to the public by the firing of a royal salute from a battery of seven 32-pounder battery guns placed on the high ground in front of Mount Villas, and manned by the 3rd West York Volunteer Artillery under the command of Capt. Hargrove. The report of the last gun had hardly died away when the strains of the National Anthem, played by the bands of the various brigades, floated over the field, and then the actual proceedings commenced.

The Prince, who rode a dark cob, was in the uniform of a colonel in the Guards, and was accompanied by his Royal Highness the Duke of Cambridge, in the uniform of a field-marshal, and who rode a fine chestnut horse; the Earl of Zetland, Lord-Lieutenant of the North-Riding, who wore the green sash of the Order of the Thistle; Earl Fitzwilliam, who wore the blue sash of the Garter; and Lord Wenlock, the Lord Lieutenant of the East-Riding, and a brilliant staff. The royal party on arriving on the ground was joined by Lieutenant-General Sir Sydney Cotton, K.C.B., commanding; Captain Cotton, A.D.C.; Colonel Bingham, C.B., A.A.G.; and the following volunteer staff: Colonel Erskine, inspector-general of volunteers; Lieut.-Colonel Marshall, Cheshire R.V. aide-de-camp; Captain McCorquodale, Lancashire R.V. ditto; Lieutenant Munby, 1st West York R.V., ditto; Colonel Roche, assistant-inspector of volunteers; Lieutenant-Colonel Elliott, ditto; Lieut.-Colonel Deshon, ditto; Lieut.-Colonel Hon. W. J. Colville, ditto; Lieut.-Colonel Wombwell, ditto; Lieut.-Colonel Bolders, ditto; Lieut.-Colonel Bruce, ditto. Mr. W. D. Husband, surgeon, 1st W.Y.R.V., was in charge of the field hospital at the gate leading to Dringhouses. Among the chaplains of corps present, were the Rev. Mr. McCheane, of the Leeds Artillery, the Rev. Lewis Paige, of the Durham Rifles, the Rev. W. Hutchinson, of the 3rd East York, the Rev. G. Campion, of the Doncaster Rifles, the Rev. J. Blow, of the 9th East York, the Rev. H. Jones, of the Wakefield Rifles, and the Rev. J. Webb, of the Dewsbury Rifles. The police arrangements were under the direction of Col. Cobbe, of the West Riding Constabulary, assisted by Mr. Superintendent Gillett, of the West Riding, Mr. Superintendent Howard, of the North Riding, and Mr.

Superintendent Gibson, of the East Riding forces. The total of the police employed was 400.

It was nearly half-past two o'clock when the handsome barouche, drawn by four splendid bays, containing the Princess of Wales, the Archbishop of York and Mrs. Thomson, and the Hon. Mrs. Hardinge, the lady in waiting on the Princess, drew up at the entrance of the stewards' stand, amid the deafening cheers of assembled thousands. A troop of the Yorkshire Hussars preceded and followed the carriage, and opposite the entrance to the stewards' stand they filed off to either side of the road while the illustrious visitor and party were alighting. His Grace the Archbishop assisted the Princess to alight, and escorted her into the interior of the stand, the other ladies following. As soon as the Princess appeared on the stand she was hailed with the most enthusiastic cheering, which she acknowledged with that charming grace which distinguishes her demeanour. She wore a mauve silk dress, trimmed with white lace, and had a bonnet to match. A neatly printed copy, on white satin, of the official programme of the proceedings, with a coloured map of the ground and the arrangements, bound in white satin, and the title page printed in gold, was presented to the Princess by Mr. J. L. Foster, of the *Yorkshire Gazette*, by whom it was executed.

On the arrival of the Field Marshal & the Prince of Wales, the troops presented arms, the officers in front saluting. Their Royal Highnesses and staff then slowly rode down and inspected the line. At the completion of the ceremony the Royal Duke, the Prince of Wales, and staff, took up their position in front of the stand, immediately adjoining the flag staff; and the ceremony of marching past—which is always viewed with so critical an eye by the spectators, and in which each corps endeavours to outvie its neighbour—took place, and appeared to be regarded with more interest than any other movement.

The total number of volunteers on the ground, according to the list already published, was about 21,500, but there is reason to suppose that in many instances the numbers were under-stated. The operation of marching past, which commenced at 3.5, and lasted exactly fifty minutes, was a singularly imposing sight. The increased steadiness of the men was the subject of general remark, and must have satisfied the most confirmed sceptic as to the volunteer movement that it has now acquired an efficiency which renders it capable of being brigaded with the regular troops on terms of equality. The first to march past were the field batteries, comprising 21 guns. Then came the Leeds and Bradford Artillery, and Bradford, Bingley, and Skipton Volunteers, who wore a very serviceable blue uniform, and marched past with commendable steadiness. The York Volunteers, a fine body of men, 700 strong, in a very neat light grey uniform, with white facings, were much admired. The Leeds engineers, in red uniform, marched past at a swinging stride, and looked a very effective body of men. The third brigade in the first division, embracing the Halifax, Doncaster, Newcastle, and Wakefield volunteers, went past at rather a quickened pace. In the second division the Leeds, Saddleworth, and Huddersfield volunteers, in a handsome dark grey uniform, marched with a firm tread; the non-commissioned officers in this corps were a fine body of men, and it appeared as if size was the *sine qua non* of promotion. The second brigade, comprising the Hull, Beverley, and Lincolnshire volunteers, next passed. The third division acquitted themselves creditably. The Northumbrian volunteers were steady, and the scarlet uniforms of Sunderland men, alternating with the dark uniform of

the Gateshead volunteers, looked remarkably well. The Manchester volunteers, which formed the 3rd brigade, were very steady, notably the 1st Manchester, which for steadiness had the second place, the first being awarded to the Robin Hoods, of Nottingham. In the 2nd brigade of the 4th division, the scarlet uniform of the Blackburn volunteers, with white bands like regular soldiers of the line, looked very effective. The rear was brought up by the now world-famed Robin Hoods, of Nottingham, who, in their pretty uniform of Lincoln green, sustained their reputation, and marched past with a solidity and regularity of step which seemed perfection itself, and elicited from the spectators only cheers that were given.

At one time in the march past the column presented a singular appearance—very much like a coiled-up snake, that part which had passed the saluting base, moving round the rear of the halted clumps of men who were waiting for orders to march. The sham fight was opened by a cannonade from field batteries which opened fire in front of the Grand Stand. The men were formed in two lines stretching completely across the field, with brigades concentrated for the protection of either flank. It was during this opening of the field movements that my attention was drawn to the rapidity of fire by the men working the Armstrong battery of seven guns. The smoke from the guns hung about the ground in front of the batteries, and soon shut out the view of both men and guns. But as it lifted and dispersed in a few seconds, the men at the Armstrong guns were seen ready to fire again. Amid the din of the field guns and the murmur of voices, the sound of distant bagpipes, attached to the northern corps could be distinguished in its martial rant. After a prolonged cannonade of the enemy's position, the gunners smartly limbered up and galloped to the rear of the first line of infantry, from either flank of which a battalion advanced in skirmishing order—the Hallamshires coming out from the right, whilst a body of men in dark green came from the left. After the roar of artillery, the harmless spattering of fire from the skirmishers fell with a relief upon the ear. The foe having shown front, the skirmishers betook themselves to the grass, where they continued to annoy his approach, on which the line advanced and began independent firing upon him from end to end of the field. In a few seconds the fire increased to a continuous rattle and roar of musketry, now lulling and now breaking forth again into a terrific roll, 6,000 rifles joining in the fusillade. At times, and in certain parts on the left of the line, this file-firing broke out with a rapidity resembling a *feu de joie*, and again in volleys which gave to the spectator a vivid notion of the realities of a mortal conflict. After a space of a quarter of an hour there was a lull in the line of fire, showing that the enemy had had enough; but after a momentary lull a furious cannonade broke out from either flank, and the brigades in support of flanks commenced firing by volley. The roar of the artillery was only broken by the rattle of rifles delivering what in earnest would have been a galling and terrible fire. The heavier battalions of infantry delivered their fire as one man; and then after a time there was evidence of a general attack by the enemy, calling out along the entire line a still greater din of musketry and artillery, every man apparently striving to load and fire with the greatest rapidity, until at length the bugle sounded to cease firing, and the sudden silence which succeeded the clash of arms proclaimed







that the enemy had retired. After a brief pause, a movement succeeded among the troops in the line, who, opening out into column of companies, retire by fours through and to the rear of what had previously been the reserve line. The latter advanced to the front, indicating that the enemy was still in sight and threatening another attack. How this second attack was to be made was for a time uncertain, and to be prepared for if the left division of the rifles, now in front, advanced their right, and throwing back the left fell into *echelon* of brigades, and then it was seen that the enemy was bringing forward his cavalry for a charge. The batteries once more broke forth into a roar, and the solid squares, some in volleys and some in files, joined in the general chorus of fire, smoke, and din. At one time, during this portion of the fight, there was a supposed sign of weakness on the left flank, brigades hurrying at the double to their succour; and then suddenly the supports appeared to have come to grief, for they halted for a moment, made a right about face movement, and retired in a race for dear life. If the enemy had succeeded in turning that flank of the line, his success was but momentary: more heavy guns opened upon him, fresh troops were called forward, and the position was rescued from peril. The squares in *echelon* rose to their feet, poured in a volley from left to right, and then opened out into line and advanced amid a deafening cheer, which, coming at first from the army, swelled into a tumultuous roar. This incident, not in the programme, gave the idea that the enemy had given up the contest, and left our volunteers masters of the field; but there was more than this in the outbreak of popular enthusiasm—the review, being near a close, her Royal Highness, accompanied by the Archbishop of York, Mrs. Thomson, and the Honorable Mrs. Hardinge, left the stand. The Prince of Wales with the Commander-in-Chief and staff immediately rode up to the Royal Princess and escorted her to the royal carriage. Popular enthusiasm rose to a boundless pitch of excitement, the cheers rolling in regular volleys from the vast concourse, and were taken up by the line of volunteers as the royal party passed through into the enclosure, drove up under a strong escort of the 13th Hussars in front of the Grand Stand, and rode on their way to Bishopthorpe.

With the departure of the Princess, followed as it was by that of the Prince, the interest felt by the spectators in the brilliant scene began to flag, and hundreds began to move away from the ground. The Commander-in-Chief returned to the field, and shortly afterwards the various officers were assembled in a group around his Royal Highness in order to learn his opinion of the day's proceedings.

His Royal Highness the Duke of CAMBRIDGE addressed the commanding officers as follows:—"I am very much gratified with the performance of this day. You have brought together on the field upwards of 30,000 men. The regularity with which the various battalions have been brought to the ground is most satisfactory, and the order and precision of the marching past was all that could be wished for under the very difficult circumstances, when we remember that many of these battalions probably had never before been in brigade together with those with whom they then mixed. There are, of course, certain matters of detail which require great attention on your part, and where improvement may take place, and I advise all commanding officers not to neglect detail. It is all important in matters of war. The great operation of war depend upon detail, and unless you attend to the

minutest points, the whole machinery goes out of order. The general manœuvres have been very creditably carried out, and the advice and impressions have been very creditably acted upon, and taken up by the commanding officers. There is certainly now and then a marked want of attention to detail, which makes the thing not look so well and creditable as it otherwise would do. Those little matters cannot be overlooked, and you will do well to attend to the advice I have given you on the subject. I must say that a more creditable military performance I have not seen. The very magnificent material of the corps, and the ready and handy manner in which they have been brought into their places (notwithstanding the great inconvenience to which the men have been put), and the cheerfulness with which they have come together to show their anxiety and zeal in the volunteer service reflect the highest credit on all concerned. I am happy to request you to express to the battalions my satisfaction at the very magnificent sight we have seen this day. To Sir Sydney Cotton I am much indebted for the hearty manner in which he and the gentlemen with him managed the manœuvring, and the commanding officers for the promptitude with which the orders were carried out. I am desired to express the regret of his Royal Highness the Prince of Wales that he was compelled to withdraw before I could assemble you, as he had to proceed on his journey. He requests me to state his satisfaction with what we have both witnessed on this ground on this occasion. I am exceedingly gratified with the compliment you have paid me in assembling, and hope you will express my entire satisfaction to your respective corps.

After the Duke had addressed the assembled officers, his Royal Highness left the ground, and the review was at an end. Arrangements had been made by the commissary department of most of the volunteer regiments to supply the men with substantial refreshments at the close of the review, and to the good things thus provided ample justice was done. The various corps afterwards marched to the Holgate station, from whence they were despatched up to midnight.

The departure of the Prince and Princess of Wales from Bishopthorpe took place on Saturday evening, shortly before six o'clock. As both the Prince and Princess were anxious after all the fatigues of the week to be spared the additional fatigue of a public leave-taking it was privately arranged that the Royal train should start from Copmanthorpe. Little was known of this arrangement in York, and as a consequence there were scarcely a dozen people on the platform at Copmanthorpe when the Royal party arrived. The Prince and Princess drove up in an open barouche in which were also seated the Archbishop of York and Mrs. Thomson. They were accompanied by the Marquis of Hartington and the Earl and Countess Granville, and were attended by General Knollys, Major Teesdale, and the Hon. Mrs. Hardinge. Their Royal Highnesses took a very cordial leave of the Archbishop and Mrs. Thomson. The train proceeded at once by way of Church Fenton, Wetherby, and Harrogate to Ripon. At the earlier stations on the line the presence of the Prince and Princess in the train when it passed was evidently unknown, and at Church Fenton, where the train stopped a few minutes to shunt, the persons on the platform stared at the saloon carriage in bewilderment, but without the slightest suspicion as to the identity of its illustrious occupants. At Harrogate, however, the party was expected, and the platform was crowded. There was loud and general cheering as the train went past, but as it did not slacken pace, it

is hardly probable that those in the station could catch even a passing glance of the Prince and Princess. For the remainder of the way, all along the route small groups were watching for the train, and hailed it in the usual manner as it sped onward. At Ripon a large party of ladies and gentlemen occupied the station platform. Their Royal Highnesses were received by the Earl and Countess De Grey and Ripon, and the Princess kissed Lady De Grey affectionately when she alighted. No time was lost in entering the carriages which were in waiting, and the illustrious party at once drove off to Studley Royal.

Their Royal Highnesses on Sunday attended service in the private chapel at Studley Royal, the Earl and Countess de Grey, the Earl and Countess Granville, General Knollys, Major Teesdale, and the Hon. Mrs. Hardinge being also present. Shortly before two o'clock in the afternoon the Prince, attended by General Knollys and Major Teesdale, drove down to the Ripon railway station, where they awaited the arrival of the special train from York, in which was the Duke of Cambridge. The Prince and his party proceeded *via* Darlington to Lartington, from which place they drove to the romantic village of High Force, where their Royal Highnesses, during the week, have shot over the splendid moors of General Hall, which lie in the midst of some of the finest scenery of which England can boast.

The brilliant display of Saturday, it is satisfactory to state, was not attended by any of those serious calamities which, in connection with similar military displays, have been left behind as a source for regret. During the review, however, one unfortunate circumstance did occur to a civilian, but this was rather through the temerity of the subject of it than from the carelessness of any of the volunteers. During the skirmishing a labourer residing in Friargate, York, wandered from the limits of the ground, and foolishly passing within thirty yards of the front of the line, received in his abdomen the cartridge of one of the rifles. This passed through his trousers, shirt, and flannel, and entered the flesh to within a wafer thickness of full penetration to the bowels. He was of course at once attended to, and under the care of Mr. North, surgeon, of this city, is now progressing favourably. During the review also, a spirited charger, belonging to one of the officers, threw its rider, but fortunately not to injure him, and galloped at a furious speed, and to their consternation right full at the line of spectators. The wooden railings which are the boundary of the course, however, brought the animal to a stop, before any damage had been sustained. Another horse also became restive in the crowd when leaving the ground, and kicked about in a manner which soon left it space for its motions and injuries to one or two who came in contact with its heels. A man is reported to have been severely crushed between the buffers of carriages at the excursion station of the railway, and severely injured; a woman had her ankle dislocated by being thrown down in a crowd in the city; and yesterday morning brought with it the worst occurrence of all to a volunteer in the streets of York. At about seven o'clock, a piece of artillery belonging to Bridlington was being

drawn to the railway station, when, in passing the corner of Pavement, one of the horses turning restive knocked down a volunteer and ran over and seriously injured him. His name is Thomas Kilburn, reported at the Police-office as belonging to the 5th East York Rifles, of Bridlington. He was at once taken to Mr. Marshall, surgeon, who, after attending to him, ordered him to be taken to the York County Hospital. The number of robberies reported are extraordinarily few, and were confined to



watches and trinkets, the loss of which are rather the deserved reward of those who carry them into a crowd, than circumstances calling for much regret.

The scene at the York Railway Station on Saturday night was one which is not to be for long forgotten. The railway authorities were most assiduous in their endeavours to despatch their specials with punctuality, but despite all their labours many had to wait for hours after the time stipulated, while the regular trains were all considerably behind from the blocking up of the lines. The station platforms were crowded up to midnight, but between one and two yesterday morning all had been despatched or departed into the city, and the place had assumed its wonted quietude. The Cathedral and St. Wilfred's Church were absolutely crowded with congregations, both morning and afternoon. The number of visitors—either here by design, or who have from their own carelessness or otherwise had the misfortune to be left—was so great that the police authorities winked at the usual rule in reference to the afternoon closing of hotels and public-houses, and of the necessary accommodation thus afforded, members, judging from their varied costumes, belonging to almost every corps in the northern counties were partakers.

Midnight of Sunday had scarcely passed, before workmen were busily engaged in divesting Coneystreet of the banners, poles, and other paraphernalia which for some days before had given it so charming an appearance, and when the regular to-bed-going citizen arose the next morning it was to find this part of the city stripped of its holiday attire, and wearing its usual sober and every-day aspect. The throng of visitors, however, was still great at an early hour, special trains having discharged masses of excursionists within the ancient walls to add to the large number who already remained in the place from Saturday. The Exhibition became early thronged, and with the few past brilliant days additional promise was given that the spirited undertaking will meet that successful issue which all acknowledge it really deserves.

#### REPLY OF THE PRINCE OF WALES TO THE CORPORATION ADDRESS.

On Saturday evening, the Town-Clerk (J. Wilkinson, Esq.) received from General Knollys the following reply of the Prince of Wales to the address which was presented by the Lord Mayor on behalf of the Corporation to the Prince and Princess of Wales:—

"My Lord Mayor, Aldermen, and citizens of the city of York,—I thank you for your address, and for the warm welcome the Princess and myself have received on our arrival in your ancient city. We are both very sensible of the affectionate congratulations which, already offered to us on our marriage, you have now repeated on the occasion of our visit to York. The loyalty and devotion of your time-honoured city to the throne of my family, and in particular to the person of the Queen, my dear mother, has ever been conspicuous, and cannot but be highly appreciated by her Majesty. Were any proof of these sentiments of attachment to the Crown and constitution of the country necessary, it might be found in that numerous array of volunteers about to assemble within sight of your walls. My Lord Mayor and gentlemen, the recollection of our visit will never cease to be accompanied by the best wishes of the Princess and myself for the welfare and prosperity of your city and its inhabitants.

"August 9, 1866."

#### ADDRESS TO THE DUKE OF CAMBRIDGE.

The following address was presented by the Lord Mayor,

on behalf of the Corporation of this city, on Saturday last, to his Royal Highness the Duke of Cambridge:—

“To his Royal Highness the Duke of Cambridge.

“We, the Lord Mayor, Aldermen, and Councillors of the City of York in Council assembled, desire to convey to your Royal Highness this expression of the sincere pleasure with which we welcome your Royal Highness upon an occasion so deeply interesting to our ancient city.

“Occupying as your Royal Highness now does the distinguished and responsible position of General Commanding-in-Chief of her Majesty's Forces, we congratulate ourselves and the country upon the gracious encouragement and fostering care you have at all times so heartily extended to that grand organisation—the Volunteer Power of Great Britain.

“We earnestly hope that the occasion on which you have come to review the many thousands of brave-hearted men who form the Volunteer force of the Northern Counties of England, may be alike animating and reassuring to them, and a source of continued satisfaction and pleasure to your Royal Highness.

“Given under our common seal this sixth day of August, 1866.

“JAMES MEEK, Mayor.”

The following is a copy of the reply of his Royal Highness the Duke of Cambridge to the above address:—

“Grimston, Tadcaster, August 12, 1866.

“My Lord,—I am commanded by the Duke of Cambridge to acknowledge the address which your Lordship and the Aldermen and Councillors of the City of York have been pleased to present to his Royal Highness, conveying your cordial welcome to your ancient city, which his Royal Highness has received with the greatest satisfaction.

“The pleasure of reviewing the many thousand Northern Volunteers that were assembled yesterday on the Knavesmire has very much enhanced his Royal Highness's visit on the present occasion, and it has given him much pleasure to witness the progress they have made, and their soldier-like appearance on this as on other occasions when he has had the gratification of seeing them in the field.

“I have the honour to be, my Lord,

“Your most obedient servant,

“J. MACDONALD, Col.

“The Right Hon. the Lord Mayor, York.”

The following is a copy of a letter which has been received by the Lord Mayor from his Royal Highness the Prince of Wales:—

“Studley Royal, Ripon, 12th Aug., 1866.

“Dear Lord Mayor,—I am desired by the Prince of Wales to request you will convey to the Corporation of York, the police, and to all within your jurisdiction who bore a part during his late visit, the best acknowledgments of the Princess and himself in testimony of the excellent arrangements and good order which contributed so much to their Royal Highnesses' comfort and convenience. In particular the Prince directs me to express to you his sense of your own personal exertions, and again to thank you and the Lady Mayoress for the hospitality which their Royal Highnesses received at your hands.

“I beg to remain, very truly yours,

“J. W. KNOLLYS.

“The Right Hon. the Lord Mayor of York.”

#### LOST PROPERTY.

Several articles appear to have been accidentally lost during the Review, but the publication of the two following letters will probably be the means of at least two of them

being restored to their rightful owners :—

14, Crown-street, Newcastle-on-Tyne, 13th Aug., 1866.

Sir,—I have the honour to inform you that Sir John Fife, commanding the 3rd Brigade, has placed in my hands a Lucknow medal, belonging to Capt. Dickins, 88th Regiment, which was picked up at the Review. If you can favour me with Capt. Dickins' address, I shall have great pleasure in forwarding the medal to him.

I have the honour to be, Sir,

Your obedient servant,

J. GORDON McDAKIN,

Capt. and Adjutant 1st Newcastle-on-Tyne R. V.

Capt. Lawton, 1st W. Y. R. V.

No. 6, Clarence-street, York, Aug. 13th, 1866.

Sir,—Last Saturday night I found a surgeon's hat. If you hear of any doctor loosing one, I shall be glad to restore the same to the owner.

Yours respectfully,

JON. CLAYTON,

Gunner 3rd W. Y. A. V.

Capt. Hargrove, commanding 3rd W. Y. A. V.

#### AN INCIDENT OF THE ROYAL VISIT.

An incident worth recording in connection with the royal visit occurred on Friday last. Mr. Sigsworth, the courteous and spirited proprietor of the Telegraph News Room in Coney-street, conceiving the idea that the Prince of Wales might desire to see a copy of the Queen's speech on the prorogation of Parliament, determined to furnish him with it. The telegram of the speech arrived just about the time when the royal pair left the Guildhall for the the Museum grounds, and hurrying to the latter place Mr. Sigsworth was just in time to deliver it over the carriage side into the Prince's hand as they left for the Exhibition. There was some temerity connected with the act, for as it was accomplished one of the Hussars who were of the Royal escort dashed up with drawn sword in a manner calculated to create sensations anything but comfortable. However the speech was delivered, the Prince opened and read it, and that he was gratified by the mark of attention paid him may be judged from the following reply :—

"Bishopthorpe, 11th August, 1866.

"General Knollys has been desired by the Prince of Wales to thank Mr. Sigsworth for his attention in sending him a telegraphic copy of the Queen's speech so early after its delivery."

## THE ROYAL VISIT.

"Welcome, my lord, to this brave town of York."

SUCH are the words which SHAKESPEARE puts into the mouth of that energetic yet cruel Queen, MARGARET of Anjou, when she received her weak-minded husband, HENRY VI., within the walls of our historical city, and if they are not now exactly applicable, owing to the altered conditions of time and circumstance, to the Royal pair who yesterday appeared in our midst, yet they truly embody the spirit of the citizens of no mean city. In years long gone by, York has manifested its loyalty to the Throne in various ways—sometimes by the sieges it has undergone, sometimes by the shelter it has provided, sometimes by the men and money it has raised for the maintenance of the royal cause; and its annals sufficiently justify the attribute with which our great national dramatist has distinguished its citizens. Nor would we even now, in these peaceful days, entirely give up the claim of York to be considered the "brave town," for when we reflect on the magnificent demonstration which the visit of their Royal Highnesses the Prince and Princess of WALES evoked; when we call to mind the "Welcomes" which greeted them in their progress through the city; when we think of the cheers which their presence everywhere elicited, we cannot but feel that the heart of old York beats as loyally towards the Throne of this land as it did when its inhabitants shed their blood in defence of its walls or joined the royal army in the field. Strange, however, would it be if the fact were otherwise, for if the citizens of York would stand a siege in behalf of a monarch like CHARLES I., or go into ecstasies over a visit from his son, how much greater reason is there for us, living as we do under the benignant reign of a constitution-loving Sovereign, to show our attachment to the Crown? This we have endeavoured to do on the present occasion to the best of our ability, and we are sure that



their Royal Highnesses must have been highly delighted with the enthusiastic reception with which they have already met. During the present generation Old Ebor has given expression to her deep feeling of loyalty whenever she has been honoured with Royal visits. It was so when our gracious QUEEN, then Princess VICTORIA, was here shortly before her accession to the throne; it was so when the late Prince Consort visited us for the first time at the Royal Agricultural Society's meeting in 1848, and again on his second visit in 1850, when the chief magistrates of the United Kingdom assembled in York to do honour to him whose heart and soul were then so fully occupied with that magnificent Exposition of Art and Industry—the International Exhibition of 1851. But, however hearty and unanimous were the greetings of the citizens on those occasions, and however extensive the preparations that were made, these have been far surpassed by the demonstration of the present week. In the memory of man, York has never looked upon such a scene as yesterday witnessed, and which will be repeated to-day (Friday), as their Royal Highnesses pass through another part of the city which has made special arrangements for the event. What with the imposing triumphal arches which have been erected, the number and character of the illuminations which have been prepared, and the many other proofs of their loyalty which the citizens have given, the “brave town of York” is scarcely to be recognised. With regard to the arches, so tasteful in design and so profuse in ornamentation, we may, in passing, observe that there appears to be a growing desire on the part of the public that three of them at least shall remain in their present position to the close of the Yorkshire Fine Art Exhibition, and we should not be surprised if eventually one of them assume a permanent form.

The visit of the Prince and Princess of WALES could not have happened at a better time. In the first place, we have, as our readers are

aware, an Exhibition open which is, according to a high authority, the *Athenæum*, "highly creditable to both town and county." In the next place, the annual show of the Yorkshire Agricultural Society is being held outside the city walls, a show which, we do not hesitate to say, is one of unequalled merit, and which will very well for once take the place of the Royal Society's meeting. Then to-morrow (Saturday) the great gathering of the Volunteers of the North of England will take place on Knavesmire, where it is expected that at least 20,000 men will be under arms, and where the Prince's Royal cousin, the Duke of CAMBRIDGE, will review them. The unveiling of Mr. LEEMAN's memorial window to "ALBERT the Good" is another event which ought not to be overlooked, inasmuch as it will, in after years, rank among the interesting incidents connected with the Royal visit to York.

It is matter not only for congratulation but thankfulness that this great popular demonstration has been hitherto so perfect a success, and we only hope that nothing will happen which may in any manner throw a shadow on these auspicious and happy proceedings. In conclusion, we are sure that every citizen will join in the prayer of the address which was yesterday presented to the Royal visitors by the Lord Mayor, "that Divine Providence may continue "to vouchsafe to their Royal Highnesses His "most gracious favour and protection," so that, to quote the language of the other address from the Executive Committee of the Fine Art Exhibition, they "may long be preserved in health "to be a blessing to each other, and to the "people of these realms."

## THE ROYAL VISIT TO YORK.

EVERY citizen of Old Ebor will be justly proud to learn that the reception of the Prince and Princess of WALES in York has been pronounced by a very high authority to be the most magnificent thing of the kind since the accession of her present MAJESTY, and the popular gratification cannot fail to be further enhanced by the fact that the *Times* newspaper, which is usually so sparing in its eulogy, has also told the world that "of all the many receptions which the Prince has had out of London, even including the wonderful *fetes* which celebrated his tour through Canada and America, he has never met with one more enthusiastic or more picturesque than that with which he was welcomed in the old city of York." Praise like this, coming from such a quarter, is a certain guarantee that the citizens have done their duty, and that, in spite of the many sneers which of late years have been cast upon them, they not only have the will but the power to exhibit their loyalty whenever the Royal family of this country afford them an opportunity of doing so. The whole of the arrangements were not only most complete, but successful, and we believe that the Royal party were as much pleased with their visit as the citizens were gratified with the honour conferred upon them. The LORD MAYOR spared neither money nor labour in his exertions to uphold the dignity of the city, and to give to the PRINCE and PRINCESS a hearty welcome. In short, the citizens owe a deep debt of gratitude to his lordship for all that he has done, since there are few men who, even with ample means, would have been willing to incur such heavy responsibilities. But to the LORD MAYOR it has been a "labour of love," and he has been most ably seconded in his exertions by the various committees of the Corporation as well as by the citizens generally, who vied with each other in rendering every assistance in their power.

The scene in the Guildhall when the PRINCE unveiled the window so liberally contributed by Mr. Ald. LEEMAN, M.P.,—the appearance of the Royal pair in the Exhibition Building—and their attendance at the Minster prayers, to say nothing of the dazzling spectacle which the interior of the Assembly Rooms presented at night, will never be effaced from the minds of the many thousands who were present. But the climax of the whole, and the real cause of the Royal visit, was the Volunteer Review which took place on Saturday, and which the COMMANDER-IN-CHIEF acknowledged to be the best Volunteer Review he ever witnessed. Though upwards of 23,000 men were under arms, nearly the whole were as steady as veterans. “Better marching of Volunteers,” to quote once more the *Times*, “as the Duke emphatically expressed it when the review was over, has not yet been seen in this country, and certainly neither the reviews in Hyde Park nor the crack meetings at Wimbledon have yet shown anything which could do more than equal the North of England Volunteers on Saturday.” The admirable rapidity with which the Artillery served their guns, and the precision with which the Royal salute was fired, elicited the warmest acclamation of the most experienced military officers present. The file firing and the volleys of the infantry were really magnificent, and, in short, a more perfect representation of a real engagement on a small scale has never been witnessed by the people of this country. To use the words of a contemporary, “all the ‘pomp and circumstances of glorious war’ was here, sweetened, however, by the thought that none of war’s horrors could mingle with the scene, and that the spectacle of the day was emphatically a monument of peace. The tramp of armed men, the rolling of drums, the music of innumerable bands—all that could quicken the pulse and stir the spirit was present; and as the great multitude still poured onwards,



“and finally found breathing space on the wide  
 “plain at Knavesmire, and corps after corps  
 “marched steadily to the parade ground, a scene  
 “was presented of which, not Yorkshire only,  
 “but England herself had reason to be proud.”

The events of the most memorable three days which York has witnessed in modern times will long be cherished not only by the citizens, but by the twenty-three thousand Volunteers who took part in the review, and by the hundred thousand strangers who came from all parts of the country to gratify their curiosity. The records of the proceedings will also form one of the brightest pages in the annals of the city, and let us hope that the events of the past week will be so deeply engraven on the hearts of the Royal pair who honoured the city with their presence, that at no distant period we may again have the happiness of giving them another hearty welcome, or of paying a similar tribute of loyalty and respect to the person of the noble Lady who now holds the sceptre of this realm.

## ROYAL VISITS TO YORK.

The history of the city of York shows that it has been favoured by many Royal visits. Some of them have been made sword in hand; others have come on missions of love and peace. The first Parliament mentioned in history by that name was held in York by Henry II. In 1199, the vacillating and cruel King John and the then King of Scotland, with their nobles, held a convention at York, to agree about the union of the two sons of John with two daughters of the Scottish king. In 1230, Henry III. and the King of Scotland kept their Christmas at York; and twenty-one years later we again find Henry celebrating Christmas at York, with even greater splendour than on the previous occasion. The festivities were in celebration of the marriage of his daughter Margaret to Alexander III. of Scotland. In 1311 we find Edward II. keeping his Christmas here; and he returned thither again after his disastrous defeat at Bannockburn in 1314. Eight years afterwards this monarch held a Parliament at York. In 1327 Edward III. assembled an army of 60,000 men at York, to engage Robert Bruce, who was laying waste the northern parts of the kingdom. In the following year Edward was married in the Cathedral, by the Archbishop, to Philippa, the beautiful daughter of John of Hainault. It was this intrepid lady, when Queen Regent, who defeated David Bruce and his Scots at Neville's Cross, near Durham, Bruce being taken prisoner, and 15,000 of his Scots being slain. In 1421, Henry V. and his Queen visited York on their pilgrimage to the shrine of St. John of Beverley. During the Wars of the Roses, York was honoured by several Royal visits. In 1541, that many-wived monarch Henry VIII. made a stay of twelve days in this city. King James visited York in 1603; and again in 1618. The year following we find it recorded that the British Solomon, after attending Divine service in the Cathedral, touched about seventy persons afflicted with "the King's evil"—with what result history saith not. In 1633, his unfortunate son, Charles I., paid a three days' visit to the city; and six years after, he again visited York, when he held a council in the Manor, on the affairs of Scotland. In 1642, Charles removed his court to York. It was the time of the assizes, and the gentlemen who were attending them received him with demonstrations of the most loyal attachment. He was obliged to leave it after the disastrous defeat of Marston Moor, the city having subsequently surrendered to the Parliamentary generals. In 1666, James, Duke of York, and the Duchess visited the city. He paid a second visit in 1679, a time when he was so unpopular in London. In 1746 the Duke of Cumberland visited York, after the defeat of the rebels at Culloden. In 1761, York was the scene of great festivities and ceremony on the occasion of the visit of Edward, Duke of York. In 1768, the King of Denmark, while on a visit to this country, stopped two days at York. In 1789, George IV., then Prince of Wales, accompanied by his brother, the Duke of York, visited the city and was present at the races on Knavesmere. The State-room of the Mansion House contains a full length portrait of the late King, and attached to it is the following statement:—"His Royal Highness George, Prince of Wales, honoured this city with his presence August, 1789, and was graciously pleased to accept the freedom thereof on the 22nd day of that month. Thomas Hartley, Esq., Lord Mayor. His Royal Highness, when Prince Regent, was further graciously pleased to present this, his portrait, to the Mayor and Commonalty, to be placed in their State-room, June 4, 1811, being the anniversary of the birthday of his revered father, our

angust Sovereign. The Hon. Lawrence Dundas, Lord Mayor." His Royal Highness Prince William, Duke of Gloucester, visited York in November, 1795, on his return from Scarbro'. The next Royal visit was in 1820, when Prince Leopold was here. Two years afterwards the inhabitants were honoured by the presence of the Duke of Sussex. In September, 1835, our beloved Queen (then Princess Victoria) and her Royal Highness the Duchess of Kent visited the city on the occasion of the Grand Musical Festival, and were received with every possible demonstration of loyalty. In 1841, the Duke of Cambridge visited York, and was the guest of Mr. Hudson, the once all-powerful "Railway King." On the 12th July, 1848, his Royal Highness Prince Albert honoured York with a visit on the occasion of the Royal Agricultural Society's meeting, and on the 26th of October, 1850, a grand banquet was given in the Guildhall to H. R. H. Prince Albert and the Lord Mayor of London, by the Mayors of the different corporations of England, in return for the dinner given to them by the Lord Mayor of London, in promoting the first Great Exhibition of the Products of All Nations, in Hyde Park. It is in commemoration of this visit of Albert the Good (which was the last visit of royalty before that we have already partially described) that Mr. Ald. Leeman has added a beautiful stained glass memorial window to the embellishments of the Guildhall.

## YORK SCHOOL OF ART.

Yesterday evening, the annual meeting of the friends and supporters of the above school was held in the Fine Art and Industrial Exhibition building. Among those present were the Lord Mayor, J. Lowther, Esq., M.P., Col. Akroyd, M.P., the Sheriff, the Rev. I. Spencer, the Rev. G. Rowe, Dr. Gibson, Dr. Kitchen, J. G. Fitch, Esq., W. C. Anderson, Esq., E. Swaine, Esq., W. W. Hargrove, Esq., T. Ellis, Esq., J. B. Atkinson, Esq., and W. J. Clutton, Esq. A. J. B. BERSFORD HOPE, Esq., M.P., presided.

The Rev. Dr. HORNBY, one of the secretaries, read the report of the committee, which stated that this institution had been in a state of transition from a position sustained by the fostering aid of the Government to one almost entirely dependent on local resources. For the first time since the establishment of the school the treasurer's account showed no item of direct pecuniary aid afforded, whilst the direct support had been considerably diminished. The committee had been compelled entirely to remodel the terms of admission to their classes, and had to increase the terms in some of the classes to twice their former amount, without affecting materially the attendance; yet in the artisan class, by raising the fees one-half, the attendance had been diminished by one-half, although the fees were now less than the average of other schools. The attendance of the pupils at the central school had been 72 compared with 109 the previous year; the receipts from school fees were equal to those of former years. The beneficial influence of such a school was referred to, and it was remarked that now that greater attention was being paid to the study and promotion of art, there was the greater necessity for increased exertion, that in what relates so intimately to the material wealth and mental elevation of her citizens York may not be behind others. The subscription list had been well maintained during the year, but the balance due to the treasurer had been slightly increased. This arose from special circumstances, and particularly from a considerable outlay in providing further copies, &c., for the pupils. The income of the school was, however, unable to meet such contingencies, and it was hoped that some persons who had not hitherto taken an interest in the school would become subscribers to its funds. The committee next referred to the excellence of the works of the pupils submitted to her Majesty's inspectors, and they (the committee) had been assured on good authority that from no school of art had works of greater excellence been submitted. The Exhibition committee was then congratulated on the very successful result of their labours, and the committee of this school trusted that the holding of the Exhibition might mark a new era in the history of art as connected with this city and neighbourhood, that many young persons, seeing the beautiful objects here collected together might catch some of their inspiration, and in their turn become the ministers of pleasure to others who may succeed them. The following was the list of prizes awarded to the pupils:—Robert Bolton, Frederick Appleyard, and J. W. Milburn, for outline drawings; Thomas B. Armstrong, for outline from cast; Charles Hardgrave, for design for stained glass window; and Miss E. M. Todd, for painting from nature. Grant of books on account of national medals H. Dickson, Burchett's geometry and perspective; C. Hardgrave, ditto; J. H. Hull, box of colours; C. Law, box of instruments; C. J. Moxon, Wornum's ornament; Frederick Whitwell, box of colours; S. A. Smith, Burchett's geometry; and Robert Sutton, box of instruments. Cards of registration—George Bell, F. J. Binnie, Henry Creaser, Henry Dickson, Thomas



Hackwell, Charles Hardgrave, J. H. Hill, Charles Law, Charles Moxon, Thos. Perfect, J. Windlass, Frederick Whitwell, S. A. Smith, and Robert Sutton.

Mr. E. TAYLOR, also one of the secretaries, read the abstract of accounts, from which it appeared that the receipts had amounted to £235 9s. 6d., and the expenditure to £247 0s. 5d., leaving a balance due to the treasurer of £11 10s. 10d.

The CHAIRMAN said he came to York the other day to attend the Church Congress. They would agree with him that a Church Congress had something to do with Christianity, and they saw a practical exemplification of Christianity on this occasion, for they had found a stranger and taken him in. (Laughter.) That this metropolitan city should have come forward again and asserted its ancient grandeur and dignity as it had done in this building had never crossed his mind—a building which, he must tell them, was an honour to this city, to the arts of England, and an honour to those who built it. (Applause.) When he entered this building—and he was not speaking the language of flattery, but speaking as one who had made architectural proportion the delight and the study of his life—he was struck with the breadth, the height, the general grandeur of the pile—(hear)—and when he went round it and saw those convenient galleries and courts branching right and left from it, and yet not violating the unity of the central hall, he said indeed this was a master's building, and he said this because he could not disconnect this from the School of Art which had attained the mature age of twenty-three years. If they had not been trained up by the art school, they never would have come up to the mark which was stamped upon the city by the Exhibition building. (Hear, hear.) Such an exhibition as they saw that evening was the best proof of the success of their school, notwithstanding the skinflint policy of those who, in order to square accounts at Westminster, had come down, like the Assyrians of old, on the art schools of the country. (Applause.) In noticing what this institution had accomplished, he remarked that one of their pupils had been promoted to the position of draughtsman to that eminent physiologist, Professor Owen, and others had also attained to important positions—facts which showed the estimation in which the pupils of the York School of Art were held over the country. (Hear, hear.) Why was it right they should love art, and cultivate it to the utmost of their power? Because art is form, proportion, beauty, love, and power; and believing, as they did, that the Lord Almighty was the Lord of power, and love, and strength, and order, and proportion, then he would say that art was a direct gift of God to man, and he that cultivated art cultivated an ennobling, a refining, and an elevating feeling. He wished good luck to this school, and expressed his pleasure that there was so efficient an institution within the walls of this city. The chairman then proceeded to make some humorous remarks relative to bad taste in ladies' dress, observing, however, in the matter of crinoline, that he was afraid, devoted to art as Yorkshire ladies might be, none of them had the courage to burst like a bird from its cage, fly away, and be free. There they were, but still art was not entirely buried in these abominable inventions. (Hear, hear, and laughter.) In dress and in all things there were divine laws of form, proportion, order, and method which must be observed. Vulgarity in dress and discord in colour was like loud talk and unseemly laughter, and like everything that was vulgar. An Exhibition like that was a living school, the Minster was a living school, the mighty

mountains they had in the West Riding, the rolling streams, the woody valleys, the purple moors were a lesson also. The eternal sea beating on the shores of Whitby and Scarborough, and the ruined fanes of Rivaux and Jerveaux were lessons also. The noble galleries at Castle Howard were likewise lessons, but beyond these lessons of this great and noble Yorkshire, there was the home lesson of the living men who had, at great sacrifice, great devotion of time, and means, and health, and zeal for them, set up this art school in their old city. He therefore asked to show themselves grateful to them, and sensible of their advantage. He asked those who were not pupils to encourage others to enter. By so doing they would do good to themselves, to art, to their country, and to their ancient and glorious city.

The LORD MAYOR congratulated the committee of the school on their good fortune in having secured such a Chairman on this occasion, and on behalf of the citizens of York he (the Lord Mayor) begged to express their deep sense of obligation to him for his kindness in having taken so much interest in this institution, which, he hoped, would conduce to the welfare and the reputation of the city of York. He moved that the report of the treasurer's statement just read be adopted, printed, and circulated under the sanction of the committee.

J. LOWTHER, Esq., M.P., in seconding the motion, remarked that the advantage afforded to those resident within the walls of the city by the existence of this school could scarcely be over-rated. York had not kept art to itself, and since generosity was not often unrequited, he would point to the walls of that building as a proof that it was not unrequited. They had there a collection of art contributed by the entire United Kingdom, and he asked whether they could not boast of having a very considerable specimen of the art of this country. (The CHAIRMAN—Hear, hear.) He trusted that this would be an encouragement to the citizens of York and the inhabitants of Yorkshire not to leave such an institution unprovided for. (Applause.)

The motion was carried.

J. G. FITCH, Esq., moved a vote of thanks to the Committee, which was seconded by Col. AKROYD, M.P.—Carried.

The Rev. I. SPENCER moved a vote of thanks to the chairman, which was seconded by the Rev. Dr. HORNEY, and carried.

The CHAIRMAN having returned thanks, the meeting separated.

## THE CHURCH CONGRESS.

The Church Congress Soiree, on Wednesday, was a most successful re-union, some 1,800 ladies and gentlemen being present. Special preparations had been made to give the place as clean and cheerful an appearance as possible. The Large Hall and Picture Galleries were carpeted as on the occasion of the visit of the Prince and Princess of Wales, and terms of the strongest commendation were expressed by all present. Mr. T. Smith was the caterer of refreshments in the shape of tea, coffee, ices, and more substantial viands, which were given by the Congress Committee free during the conversazione, and succeeded in earning the general approbation of those for whom he provided.

## YORKSHIRE FINE ART & INDUSTRIAL EXHIBITION.

The immense success which has attended the Exhibition in this city may be said to have culminated within the four or five days before its final closing, which appropriately took place on Wednesday evening last. All the anticipations which had been promoted in the minds of those interested in the institution by its past success were far exceeded by the immense masses of visitors who on Saturday, Monday, and Wednesday last thronged the aisles and galleries of the building; and so far had the popularity of the place increased that there is little doubt that another month would but have tended to increase the daily numbers who would have visited the city to inspect the building and the antiquated objects of interest which surround it. But having in all other things kept faith with the public and the exhibitors, it would have been unwise to have broken in the matter of the closing day, and thus a resolution as old as the building itself is carried out, and the Exhibition now, as an object for the gratification of sight-seers, has become a thing of the past. A season of much spirited labour, of great responsibility, and of proportionate anxiety thereto, on the part of the Executive Committee, is now nearly at an end, and from this time all that will be seen of the glory of the past few months to our ancient city will be the gradual dismemberment of the edifice, and the distribution of its contents, until all trace shall have passed away of the existence of that which has materially raised York in the eyes of its neighbours, and given it a reputation for spirit and enterprise not to be exceeded by any other provincial town in the kingdom.

The proceedings of Wednesday evening had naturally been looked forward to with considerable interest. Everyone appeared to be desirous of witnessing the last of the Exhibition, besides which those who had not yet visited the place—and they were not a few—made it the day for their attendance. As a consequence the place was crowded the whole of the day, and in the evening so great was the throng that locomotion in certain parts of the building was almost impossible. Arrangements had been wisely adopted to meet this state of things by the executive, the visitors, to save a block in the picture galleries, being sent in on one side and only allowed to return down the other; and a couple of extra entrances being also made from the body of the central hall into the machinery department. A programme of music in the evening, of a more than ordinarily attractive description, was brought to a close by the National Anthem, the air of which was sung by Miss Hiles; and almost immediately after, Mr. Pumphrey and several of the members of the Executive Committee appeared upon the elevated orchestra in front of the organ. Their reception was a most enthusiastic one, the immense mass of visitors in almost every conceivable way demonstrating their delight at the successful issue of the labours of those who stood before them. Silence having been obtained, Mr. Pumphrey said he was sure that the sentiment contained in the glorious anthem which had just been performed would find an echo in the hearts of every one of them, and that all wished health and prosperity to their beloved Queen and those of her Royal family who were likely to succeed her. He believed that sentiment was deeply engraven on the hearts of all the citizens of York. (Applause.) Before they dispersed, however, he wished to place another sentiment before them, and one which he thought would come in at the close of that Exhibition as appropriately as the one to which he had just referred. The Executive committee



had laboured for something like three months for the benefit of the city of York, and they were now wishful to place before that audience for adoption this sentiment—"Peace and prosperity to this ancient and dearly loved city: may she ever be found ready to take her place amongst the foremost in the onward movement of the times." The proposition was received with hearty applause, and succeeded by three vociferous cheers for Mr. Pumphrey. The latter demonstration had been brought forth by the exhibition of a call to that effect painted on canvass, the appearance of which was evidently no small surprise to the gentleman it most concerned. Amidst the enthusiasm of its reception, however, another surprise was in store, for suddenly Mr. Grice appearing in the front of the orchestra struck up that peculiarly English emblem of cordiality, "For he's a jolly good fellow, which nobody can deny." This was taken up by the audience, and sung forth with a vociferous gusto which must rather have surprised a casual passer-by who was unaware of what was going on within. Mr. Pumphrey had at length the opportunity to respond to the flattering mark of approval which had been bestowed upon him. After thanking them heartily, he said they would no doubt want to know something of the results of the Exhibition. These it was their intention to place before such as were entitled to be present at a soiree on Friday evening. At ten o'clock that (Wednesday) evening they would all bid good-bye to their friend, the Fine Art and Industrial Exhibition, who died in the very strength and vigour of his manhood, and whose last day had been his best and brightest. Recurring then again to the subject of the soiree, Mr. Pumphrey explained that the Lord Mayor was about to occupy the chair thereat, instead of the Archbishop, who was prevented from being present by a painful domestic bereavement. Subsequently, Mr. Berry performed "Annd Lang Syne," "Rule Britannia," and the "National Anthem," on the organ, and though the usual clang of the bell for departure was heard at a quarter of an hour before the time for closing, the company lingered until near eleven. It is difficult to give an accurate conception of the enthusiasm in which the assemblage indulged during the last few hours of the Exhibition, or of the character of the compliment which that enthusiasm indicated to those who had been in management. Even after all had retired it was felt that some supplementary vent was necessary for the display of the public feeling towards the more distinguished and active of the members of the Executive, and as a consequence, the militia band, accompanied at one time by more than a thousand persons, visited the residences of some of these gentlemen, and after serenading them with brazen strains, lifted up their voices in the midnight air in complimentary cheers. The gentlemen thus visited in order were Mr. W. W. Hargrove, Mr. W. Monkhouse, Mr. Ald. Hargrove, Mr. J. H. Rowntree, Mr. E. Thompson, Dr. Procter, Mr. J. L. Foster, Mr. Pumphrey, Mr. J. Holtby, Mr. Smallwood, Mr. Edward Taylor, and the Lord Mayor (at the Mansion-House). Mr. Thompson, Dr. Procter, Mr. Foster, and Mr. Pumphrey addressed the crowds who visited them in terms of thanks for the evidence of their appreciation of the services which had been rendered to the city by the promotion and consequent success of the Exhibition. During the whole of the midnight peregrination through the streets the concourse was of the most orderly character, good humouredly joining the band with vocal strains as they passed along, and certainly surprising some of those quiet go-to-bed citizens, whose existence was proclaimed to the crowd by the bobbing of their night-capped heads through their chamber windows to witness the demon-

stration. This concluding act of the day was a happy conception of some one, and from the orderly manner in which it was carried out was the most striking compliment which could readily be paid to those whom it was intended to honour. On its conclusion, the band, marching to the centre of Parliament-street, played the National Anthem, and the people quietly dispersed to their homes.

The attendance during the last five days was as follows :

	Season.	Payment.	Total.
Friday .....	2037	2704	4741
Saturday ...	1576	9062	10638
Monday ...	1938	9903	11841
Tuesday....	2033	8377	5910
Wednesday..	3087	9616	12703
	10,671	35,162	45,833

#### SUMMARY OF VISITORS.

1st week—July 26—three days.....	4,053
2nd do. Aug. 2—six days.....	12,117
3rd do. „ 9— do. ....	17,434
4th do. „ 16— do. ....	33,891
5th do. „ 23— do. ....	20,874
6th do. „ 30— do. ....	15,428
7th do. Sept. 6— do. ....	24,128
8th do. „ 13— do. ....	22,729
9th do. „ 20— do. ....	25,517
10th do. „ 27— do. ....	30,936
11th do. Oct. 4— do. ....	27,562
12th do. „ 11— do. ....	31,653
13th do. „ 18— do. ....	32,292
14th do. „ 25— do. ....	33,434
15th do. „ 31—five days.....	45,833

Total ..... 337,881

#### SUMMARY OF RECEIPTS.

	£	s.	d.
Season Tickets.....	2039	13	9
Day ditto .....	8290	5	2
Book Markers .....	930	3	10
Umbrellas .....	191	0	4
Book Stall.....	140	6	1
Gentlemen's Room .....	32	17	2
Ladies' ditto.....	85	7	8
Programmes .....	20	6	3
Commissions .....	0	15	3
Advertisements .....	115	10	0
Catalogues .....	693	3	3
Admissions (parties, schools, &c.) .....	93	6	9
Jackson's Rent.....	103	15	0
Smith's Rent .....	120	0	0
Fairy Fountain .....	356	18	10
Special Tickets .....	57	2	6
Church Congress.....	50	0	0

£13,520 11 10

In addition to the receipts, as given above, there are, however, a variety of items to add. For instance the commissions on the sale of pictures, form a moderately handsome sum; and a large amount is expected to be realised from the sale of fixtures, &c. It may be added that the Executive have decided to return to the guarantors guineas in the place of the pounds paid up in the call of the two-fifths of the amounts guaranteed.

#### THE MUSIC AT THE EXHIBITION.

The sweet music from the organ, the band, and human voices, and the promenading of thousands under its

influence—the three months home of culture and enjoyment, and the spectacle of art—have dissolved; but unlike things that ordinarily pass from the vision by that process, they will have left traces so indelibly cut on the minds of multitudes that not any kind of circumstances or processes of erasure of the beautiful from the mind, will be effectual in totally obliterating what the ear has heard and the eye has seen at the Exhibition just closed. No, the easy processes of indirect teaching in music and in the spectacular arts, that have been going on at the now closed Exhibition, for the past few months, will—like

“The actions of the just,  
“Smell sweet and blossom in their dust.”

It is unnecessary here to discuss, or in any way to anticipate the influence for the good of the fine arts that has been diffused during the exposition that has now become a thing for the memory alone to recur to; but it may, at least, be safely stated that in a musical sense it is fraught with much promise. Such an impetus has been given to organ-playing, and the emulation of organ-players has been so excited, as cannot fail to produce most beneficial results in a musical city like York; and, should the citizens have the good fortune to have the fine organ that has been the object of so much admiration in the Exhibition presented to them, a generation of highly skilled organists will rise as worthy of representing the art

of music in York and elsewhere as a Flaxman or an Etty have represented their respective branches of the fine arts all the world over, while originally hailing from the fine old city. That becoming musical performances were to give *eclat* to the last days of the Exhibition might have been anticipated, and in every sense of the word they have been realised. On Monday afternoon, and again at night, there were organ recitals. These were given on Conacher's grand organ by Mr. Prichard, of Leeds, and it is almost needless to say that this really sterling organ player made a great impression upon all who heard his performances, and could even in the most meagre degree understand them. The programme for noon as well as night was replete with the best class of music, and the most fastidious could not fail to sip in some delight from the banquet spread before him. The manner in which Mr. Prichard executed A minor and B minor fugues of J. S. Bach would surely please the most exacting for smooth organ style playing; and his treatment of Mendelssohn's No. 1, organ-sonata, would surely please those who take delight in the brilliant style which its form of phrase and characteristics demand. The cantabile movements, too, could not fail to enchant those who love repose after a storm. In the chorus—“The waters overwhelmed,” from Handel's oratorio, “Israel in Egypt,” Mr. Prichard displayed the fine powers of the pedal-organ, and did himself great credit by the unique performance. The difficult “Amen” chorus, from the “Messiah”—though we do not think it apropos as an organ solo—was played in a manner that was most clear and intelligible; but the effort that was the most admirable of all was the improvisation, on original themes, which Mr. Prichard gave as an introduction to the fugue in B minor. Nothing but high scholarship in contrapuntal art, and an inventive and well-regulated musical taste, could devise such an improvisation. After the fatigue of the evening recital, Mr. Prichard most willingly played several pieces at the request of a few lady and gentlemen connoisseurs, by whom he was highly congratulated on the excellence of his skill as an organist. In most sublunar transactions there are episodes of one kind

or another, and the music at the Exhibition has not escaped scot free of this law. On Tuesday evening, in the gallery of the Exhibition, there was a full rehearsal of the choruses that were to be sung on Wednesday night, at the closing, but there were many who took this rehearsal for a genuine performance; and consequently felt themselves annoyed and disgusted at what they termed "the foolish stopping and turning back, as if that was the way to go on at such a place." Wednesday evening's performance brought a fitting close to this weekly record of the use of music as an attractive power to a spectacular exhibition; and a retrospect at that record efficiently proves that had music not been a most eminent attraction it would never have been so conspicuously advertised and employed as it has been. Most wisely have the Executive closed their proceedings, as they began them, with a choral performance. The selections were made on this occasion as at the opening on account of the intrinsic merits and grandeur of the several works themselves, and had no reference whatever to a supposed appliance of words to acts, as was very foolishly inferred from the selection that was performed at the opening. A few of the best choruses from the "Creation," interspersed with solos, formed the first part; and a few choruses and solos from the works of Handel made up the second part. Mr. Hopkinson, under very trying circumstances, conducted the choristers, and Mr. Shaw presided at the grand organ. Taking a number of adverse circumstances into account, the whole was very well got through. The difficult accompaniments to the choruses and solos were played by Mr. Shaw very judiciously and artistically—in some instances in the highest style of excellence—as in the *Piu Presto* movement in the great chorus, "The heavens are telling." The very chaste and expressive singing of Miss Hiles in the solo, "With verdure clad," and her broad, declamatory delivery of the air, "Let the bright seraphim," as well as her elegant singing of the solo-part in the *solo-con-coro*, "The marvellous works," was truly admirable, and fully entitles her to the high esteem in which she is held in London and elsewhere. We hope to hear this really good singer in the York concerts on future occasions. Messrs. Moulding and Grice sustained the tenor and bass soli and solo parts respectively in very creditable style; and Mr. Bishop played the trumpet obligato to Miss Hiles' singing in the air, "Let the bright seraphim," in good tune and style too, but it was out of place, we think, on this occasion. In concluding these remarks on a very interesting occasion, we must give a parting word to the fine organ that has been the life of the Exhibition from a musical view. This truly excellent and noble instrument is now better than it was at the beginning of its trying and arduous campaign. It has done good service to the undertaking, and has always given the greatest satisfaction to all who have played upon it; and, as a parting wish for its future weal, we hope to see it safely deposited in the Festival Concert Room of this city as speedily as convenient to those who have the means of placing it in such a desirable position.

#### THE MEETING AND SOIREE LAST NIGHT.

In preparation for the last demonstration which was to mark the closing of the Exhibition, the interior of the building had undergone a partial metamorphosis, and to various points an attraction was lent which they had not previously possessed. The whole of the aisles and picture galleries were carpeted, and in the neighbourhood of the entrance doors a large and choice variety of plants and articles of vertu were disposed which gave the interior on



the first glance a charm which it had not previously exhibited. From the machinery department a very large bulk of the exhibitors' articles had been removed, and in the centre were three parallel tables laden with refreshments for the soiree, these including tea, coffee, buns, ices, and various kinds of confectionery, &c. Here ample provision was made for 3,500 visitors, and this of a quality which reflected the highest credit upon Mr. Wilson, of Coney-street, the caterer, and elicited the satisfaction of those who were the partakers of it. Various forms of decoration had also, in the hands of Mr. Worthington, been added to the interior of the latter place, wreaths of evergreens spanning the ceiling, devices being executed in flags, and the city banner holding a conspicuous position at the extreme end, surmounted by a portion of the motto expressed by Mr. Pumphrey on the Wednesday evening previous—"Peace and prosperity to this our ancient and dearly loved city." A cross table near to the entrance to the refreshment room contained a choice selection of confectionery ornament kindly lent from the cases of Messrs. Terry and Sons and Mrs. Craven; other parts of the tables bore plants and other attractive articles, which had been freely and gratuitously placed at the disposal of Mr. Wilson; and on either side of and within the entrance were also a couple of figures in armour. By the principal entrance all the company passed into this place, and found egress by means of the two additional openings which had been made to meet the convenience of the masses who had, in the few last days of the Exhibition, visited the annexe. The company began to arrive in the building as soon as the doors were thrown open at five o'clock; by six o'clock there was a vast assemblage of gentlemen and gaily attired ladies; and at a few minutes before six, the hour fixed for the commencement of the meeting, the Lord Mayor, the Recorder, the Sheriff, and a number of the aldermen entered the place in procession, and with the members of the Executive Committee, took their places on the dais under the organ gallery. The City Members and a number of other gentlemen also surrounded them. The Lord Mayor occupied the chair, and opened the proceedings.

The Lord Mayor said.—Ladies and gentlemen, I feel that it must be to all of us a source of deep regret that his Grace the Lord Archbishop of York, after kindly consenting to preside over this closing ceremony, is, by the death, within the last few days, of one near and dear to him, prevented from being present with us and presiding on this interesting occasion. (Applause.) Of how excellent a brother his Grace has to mourn the loss we may form some idea if you will permit me to read an extract from a local paper with which I have been favoured by Mr. Foster, of this city. "He ((Dr. John Thomson) was one of the many martyrs to his laborious profession. About three years ago a bad fever visited this town (Whitehaven) and caused great mortality. During the prevalence of that epidemic Dr. Thomson's labours by night and by day were literally incessant. The fatigue which he then underwent shook a constitution naturally robust. A long rest might have restored him, but he found no rest, and until exertion became impossible he has continued to exercise his profession. He will be much missed by rich and poor. Few have passed from amongst us more generally beloved." We can therefore, ladies and gentlemen, easily suppose how keenly his Grace will feel this loss, and we are thus once again reminded that no elevation and social position, and no amount of public or private worth can shelter from these visitations. It has fallen

to the painful lot of his Grace to lose by death two of his brothers within the last twelve months, but sure I am that our cordial sympathy and our most fervent wishes on his behalf will not be wanting. (Hear, hear.) Though the shafts of death are falling so near the person of his Grace, we would fondly cherish the hope that he may be long spared—(hear, hear)—not only to continue a bulwark and an ornament of the Church of England, but to be, in the largeness of his heart and in his high position, a promoter and a guardian of civil and religious liberty, and of the interests of true religion in general. (Hear, hear.) I will not, however, further anticipate a special resolution which will by and by be submitted to you, and which is entrusted to able hands, but less I could not refrain from saying. (Hear, hear.) In opening the proceedings of this meeting I will not attempt any lengthened observations, not only out of a consideration for this audience, but out of a consideration for myself, because I have, during many months past, if I may so say, been struggling in the surges of official duties,—(applause)—and now as I am at length approaching the shore, I confess that I feel somewhat worn and exhausted. I will not moreover forestall the excellent report which it will be my duty, in a few moments, to call for. That report is not, I assure you, at all too long, and will disclose some most remarkable and gratifying facts—(hear, hear)—from which I will not be tempted to steal in order to eke out a speech. There is, however, looming, in not the far distance, a very formidable but not very ugly apparition in the form of a large surplus—(hear, hear)—and I fear that when we approach it, which we must do very soon, we shall have cause to say,

“Now's the day, and now's the hour,  
See the front of battle lower.” (Applause.)

I trust, however, that we shall be able to surmount even this difficulty, formidable as I must acknowledge it appears. The first public meeting in connection with this undertaking, as you or most of you are aware, took place in the Lower Council Chamber of the Guildhall, on the 22nd of November last, when it was most favourably entertained, and a guarantee fund of over £6,000 was very soon promised, but it was stipulated that no portion of this should be called for except in case of actual loss. Various sites were then from time to time fixed upon, and again and again abandoned; much valuable time was lost, but at length the present site was applied for, and a grant of it from the asylum committee was obtained on the most liberal terms. (Hear, hear.) An adequate building had, however, to be specially erected, and it was at once felt that no contractors and no committee would like, in so large an outlay, to rely only upon the precariousness of success and upon guarantors' promises not very definitely given. A meeting of the guarantors was in consequence held in the Guildhall on the 8th of March last, when they were asked to pay up

two-fifths of the sum promised, and the fate of the Exhibition depended upon the reception then given to that proposal. The meeting was numerously attended, and, contrary to the anticipations of many, the calling up of two-fifths of the guarantee fund was, to the lasting credit of the city of York, most cheerfully and all but unanimously approved—(applause)—and the promptness and amount of payments responsive to that vote greatly exceeded our expectations. The liberality of the nobility and gentry of Yorkshire and elsewhere—(hear, hear)—in entrusting so much valuable property to our care, was most gratifying, and the opening ceremonial on the 24th of July last was, in every respect of it, a most successful occasion.

The inaugural address of his Grace will be long, long remembered, and the crowning event was the gracious visit of their Royal Highnesses the Prince and Princess of Wales on the 10th of August last. (Applause) And now, after having fulfilled its appointed time with success, increasing, I may say, up to the last moment—after a brilliant, but, some will perhaps think, a short career, when every purpose and every hope has been more than realised,—(hear, hear)—we have arrived at the closing scene. We have now come to perform the funeral obsequies and pronounce the solemn requiem. I have heard some dissatisfaction expressed with the stern and peremptory, though perhaps, after all, it will prove commendable—the stern and peremptory decision of the *execution* committee. (Hear, hear, and laughter.) They have been called the executive committee, and if they will forgive me, it would seem that very recently, in their Senate-House adjoining, they conspired and determined the sudden extinction of the Exhibition, not on the Ides of March, but on the 31st of October. Many young ladies and young gentlemen, deprived thus of a very pleasant promenade, will perhaps feel somewhat indignant against their conspirators and executioners. The executive committee, I believe unanimously, struck *et tu quoque* Pumphrey, but they say it was in the cause of freedom—of freedom from the charge of so much valuable property—of freedom from the task and cost of renewing engagements and contracts—of freedom from overflowing receipts—(laughter)—and from toil and anxiety in general—and of freedom too from the burden of upholding a brilliant reputation which had nothing to gain but everything to lose. (Applause.) All therefore that now remains for this stricken moribund Exhibition to do is to gather his robe gracefully round him and breathe his last this evening under the folds of this magnificent soiree. Ladies and gentlemen, in looking back upon the last few months, this undertaking appears like a dazzling meteor—like a beautiful vision. It is passing away suddenly, and with no pale gradations, but yet it will form, I hesitate not to say, one of the brightest and most enduring pages in the annals of the city of York. (Applause.) Its influences for elevating and improving the character of our fellow citizens and our fellow countrymen will have gone forth far and wide. It has been not only a place of recreation, but it has been at every step fraught with instruction and with suggestions of the most practical and valuable kind. (Hear, hear.) It has no doubt awakened in a great many minds, often perhaps unconsciously, a perception and an appreciation of the useful, the strong, and the beautiful, and the seeds thus scattered may by and by yield a harvest of which our country and our age may be proud. (Hear, hear.) Permit me a few more words in conclusion. I have often thought that there is a very striking significance underlying the classical story of the marriage of Vulcan, personifying Labour, and Venus, personifying Beauty, and the disturbing influences of Mars upon their conjugal happiness. We see in this edifice—in this country—in this age—much of the union of labour and beauty, and I trust that ere long war will everywhere cease to exercise its malign and its disastrous interference. (Applause.) One remark more. In this age of most ingenious and wonderful machines, which seem almost every day increasing in the extent of their application and power, there is one machine which, in the hurry-scurry of our times, is in danger of being neglected—the most marvellous and the most perfect machine that ever has been, and I believe ever will be made. I scarcely need say that I refer to man's physical frame. In the trinity of our nature—soul, mind,



and body—there is not much danger of our paying too much attention to the soul, but in these days of mental straining, there is danger of cramping both soul and mind, and not paying sufficient regard for physical health and physical power. The welfare of the whole depends upon the welfare of each portion of our nature, and by and by these three will live together again immortally, inseparable, and immutable for weal and woe. I will not further trespass upon your time; I will not be careful to wind up my remarks, but I will at once call upon the secretary, Mr. Pumphrey, whose praise I need not speak, to read the report. (Applause.)

Mr. PUMPHREY, one of the secretaries, then read the following report:—

#### REPORT OF THE EXECUTIVE COMMITTEE.

In presenting a report of the progress of the Yorkshire Fine Art and Industrial Exhibition, from its opening to its closing day, it is not in our power to lay before you a complete statement of the position of its affairs; all that we can now do is to state in general terms the result of the last three months, and we rejoice to be able to come before our fellow-citizens with a report more favourable than the most sanguine among us ever anticipated. We may safely say that the good wishes expressed for our president, by his Grace the Archbishop of York, in his opening address on the 24th of July, have been abundantly realised; he has "enjoyed his throne in perfect peace, with faithful admonition, with very small opposition, with perfect immunity from war, and with an overflowing exchequer."

The occasion alluded to was one that placed the success of the Exhibition beyond doubt; the addresses given by his Grace and other of our noble patrons gave unlimited satisfaction, and introduced the undertaking with a prestige that it has never for a moment lost. The visit of their Royal Highnesses the Prince and Princess of Wales formed the culminating point of the honours accorded to us. We greatly rejoiced in that visit, not only for its own sake, but for the influence we knew it would exercise on the subsequent fortune of our undertaking. In his Royal Highness's gracious reply to our address, he says that in coming to York it was the most anxious desire of himself and the Princess to visit the Exhibition, and that to witness so successful a result to our labours could only increase the satisfaction they experienced at the opportunity afforded them. We have reason to believe that the visit has left an agreeable impression which we trust will not easily be effaced. Since that period we have been visited by persons of all ranks and stations in society, and from all has been elicited one universal expression of approval.

With this good report spreading through the country it is a matter of no surprise that we should have attracted numerous visitors; but the numbers have far exceeded our expectation. Look at the population and position of our city and district, and comparing it with other places where similar exhibitions have been held, we estimated that 200,000 visitors would be as many as we were likely to see. This would have required an average of about 2,500 per day, a number so large in proportion to our population that it seemed almost presumptuous to expect them; yet we have had 377,824, or an average of 4,393 per day.

We owe the greater part of this result to the energy and cordial co-operation of the North Eastern Railway Company, who have spared no effort to develop fully the excursion traffic over the whole of their district,—we have also received large numbers of visitors from the Lancashire and Yorkshire and other districts. It is calculated that during the time the Exhibition has been open the various railway companies



have brought into York by excursion trains 145,000 passengers. A few facts in connection with the attendance will perhaps be interesting; on the 11th of August, the day of the Volunteer Review, we were visited by 9,700 persons; on October 3rd, by 9,630; on October 27th, by 10,638; and on October 29th, by 11,841; and on Wednesday last, the closing day, by 12,650. On the four dates last mentioned the Exhibition was the only special object which attracted visitors to York. Some of the smaller items of receipts display the popularity of the Exhibition in a most striking manner. We have taken charge of upwards of 900,000 walking sticks and umbrellas, and out of this large number not more than a score have gone astray, the value being made good to their owners. The Fairy or Chromatic Fountain has also proved a very attractive feature of the Exhibition; it has been displayed sixty days, and has been shewn to persons who have paid for admission, while probably as large a number of season-ticket holders, &c., have been admitted free.

On the alternate evenings of the last six weeks a series of photographic views, displayed by means of the oxy-hydrogen light, have been shown after the fountain had been exhibited, no extra charge being made; these have been very popular, and we have only regretted that it was not possible to admit larger numbers of persons on each occasion.

The value of ribbons disposed of at the stall has been £930.

We thought that we were taking a bold step when we guaranteed to the advertisers in our catalogue a circulation of 10,000 copies, but the first edition of 10,000 has been followed by a second of 10,000, and a third and fourth of 4,000 each, making a total of 28,000, and of these not one remains on hand.

The important subject of the award of prizes has received from us much anxious thought, and with the assistance of gentlemen eminent in their calling, resident in various parts of the country, we have been enabled to prepare a list of awards of medals and certificates, which we hope will give general satisfaction. 113 medals and 143 certificates have been awarded. We feel that our thanks are due to the gentlemen who have given so much time and care to this important subject. The prize medal, which has been pronounced by competent judges the best design produced for some time past, was designed by our fellow-citizen, Mr. John Bell, and has been entrusted to the medalist who executed the Great Council Medal of 1851. The design for the certificate is also home work, and is the production of Mr. Cammidge, and has been entrusted to Mr. W. Chapman for engraving. We think that these standing records of the Exhibition will be found worthy of it.

Turning from these details to the grand features of the undertaking, it may be asked, has it answered the expectations of the promoters, and has it fulfilled the promises held out at the time the scheme was introduced? We think that it has in an eminent degree. Financially it is a success, the receipts amounting to £13,570. Notwithstanding the great outlay on the building, &c., we shall have a handsome surplus, and shall be prepared to return to the guarantors the amounts they have advanced. Socially, it has afforded to hundreds of thousands a source of recreation and information that they otherwise would not have enjoyed; and we look back with great satisfaction to the general state of the city during the time the Exhibition has been open. With one or two very trifling exceptions, no case in connexion with it has claimed the attention of the police authorities, and this is very remarkable considering

the great numbers that have visited our city from all parts of the country. So far as our own citizens are concerned we think we can safely appeal to them whether the idea that the Exhibition would become a delightful place of evening resort has not been fully realised; and we think that the united action of men of all shades of religious and political feeling in carrying out this great work has been a social blessing,—that it has softened down asperities,—has shown that men of opposite opinions could find a common ground on which to labour for the public good, and we have reason to believe that it has made some who were political opponents personal friends. Commercially we feel great satisfaction in knowing that to many of the exhibitors the result has been a great extension of business, while the

large number of visitors must have had a decided influence on the general trade of the city. In illustration of this point, we may mention that the receipts at Lendal Bridge during the fourteen weeks that the Exhibition has been open exceed the corresponding weeks of last year by £405 16s. 0½d.

In conclusion, we look back on the last three months with feelings of almost unmingled satisfaction. We have laboured harmoniously together; and if we speak in rather too congratulatory a strain, it must be remembered that we have worked hard and have succeeded.

After reading the report Mr. Pumphrey presented to the Lord Mayor the award of the judges, which was taken as read.

The LORD MAYOR then observed it afforded them all great pleasure to see on the present occasion their Recorder—(applause)—who was perpetually the second man in the city. He knew the Recorder's appointment was exceedingly acceptable to the citizens—(applause)—and it was also gratifying to think that, as he (the Lord Mayor) believed, it was very agreeable to himself. He had great pleasure in asking the Recorder to move the first resolution.

The RECORDER said he had been asked by the Lord Mayor to move the first resolution, and having been brought up in the strictest principles of obedience, he proceeded at once to submit himself to their observation, and to make a few remarks on the report which had been read, and which was worthy of the deepest attention on the part of all who had been interested in this undertaking. When he was coming down to York a few days ago, and announced to a friend of his that he was about to take part in the proceedings of this evening, he was told by his friend that he pitied him (the Recorder) exceedingly, because he said it was quite impossible to say anything new upon an exhibition. (A laugh.) That might be, in a general sense, perfectly true, but at the same time he thought nobody could doubt that there were circumstances connected with the locality of an Exhibition, with the exhibitors who contributed so much to the amusement of all, and with the persons who came there to enjoy the sight of the Exhibition, which made every Exhibition by itself exceedingly interesting—(applause)—and therefore, although it might be very true that it was difficult to say anything new on the general subject, nobody could have witnessed this Exhibition and gone through it—cursorily so far as he was personally concerned, without deriving from it the greatest information, instruction, and amusement. It was sometimes said as matter of accusation against the present age, with which he did not quarrel, that they were all in a tremendous hurry, that everybody was struggling one against another, and that there was nothing

but competition and no real enjoyment. He must say, addressing the ladies, that this was in point of fact said by old men and grumblers. (Laughter.) That, however, was a sentiment they could not enter into, as they (the ladies) never were old, and never were grumblers. (Renewed laughter.) Admitting to a certain extent that there was some truth in the observation to which he had just referred, was it not a delightful thing that there should be in an age of hurry, and in an age of great competition and struggle, when they were all treading on one another's heels, a resting place and a standing point such as an Exhibition of this kind afforded, where they could all come to one common enjoyment? (Applause.) A great critic on art, whose name he would not pretend to pronounce properly, Mr. Von Wagen, had written on art, and stated that there were concealed, hidden away from sight in country houses in old England, treasures of art which could surpass all those shown in the rest of the world. (Applause.) They knew well that in the great show houses of this county and this country, there were for public observation thrown open private galleries of wonderful execution, but at the same time there were in private country houses master-pieces which were never seen, because of course, from the impossibility of intimacy with the owners of these works of art which must necessarily exist, no opportunity was given of looking at, admiring, and appreciating them. Was it not therefore cheering to think that there were displayed on occasions of this kind works that he and they had no opportunity of having access to, simply because they were possessed by old gentlemen in the county, and he was going to say old ladies, but he would not do so, for there was no such thing. (Laughter.) Though pretending not to be an artist, he would say that the building in which they were assembled—the exterior and the interior—was as perfect, as it seemed to him, as possible for the purpose for which it was designed. He walked into that part of the building devoted to works of ancient art, and tell him not he could not find instruction there. They who had had an opportunity of seeing the great portrait gallery in London knew what a value there was connected with it, and what an instruction and a lesson was to be taught by the study of a portrait gallery. He found that a gentleman he saw on his left hand had contributed most nobly and most gratifyingly to the amusement and instruction of everybody who had visited that building. He found, as a contribution of his, the portrait of a man whose history was known through the length and breadth of the land—he alluded to Bacon—and in tracing the lineaments of his countenance they could perceive the possession of the choicest gifts that providence could bestow on man—wit, fancy, imagination, and powers of reasoning, but while looking at him they might learn the lesson of a life which they all knew, that with moral worth and integrity absent, it was only dust and ashes. It had been said of Bacon by his satirist that he was “the wisest, the greatest, and the meanest of mankind.” They had in the same room the highest style of the art of portraiture, they had masterpieces of Reynolds, of Gainsborough, and of Romney, and there ladies might see what their ancestresses wore without that amplitude of dress which had attracted observation; without that art, when true to nature, is always graceful, and he was sure they would have seen, or ought to have been told, and certainly were told, that, while gazing on those who had been handed down to them as specimens of what Yorkshire ladies were centuries ago, Yorkshire had no reason to be ashamed of its ladies whose portraits would quite as much grace the walls of the

Exhibition as those which were already there. (Applause.) On going into the modern art gallery he was equally delighted and instructed. He there saw a picture from which every man might read a chapter in the history of this great country. That picture was most striking and most wonderful, and represented one refusing the crown of England, in whose veins no Royal blood had coursed, but who was thought and was believed to be a mighty man in his day. (Applause.) At the same time he read this lesson that even after all the strife, after the battle was over, and after, to a certain extent, all these terrible feelings had passed away, in which brother had stood against brother, and family against family, there was this grand hereditary feeling that Cromwell should take the Crown rather than be a Lord President. At his feet sat one, the beauty of whose person was only equalled by the beauty of his mind—who only known as the Latin secretary of the Lord President, had given to us the production of his genius, which was as imperishable as the English language, and whose writings were all but inspired—the divine Milton. (Applause.) He would say give him the picture that told its own story, give him something that he could go away with and carry in his mind, and try, if possible, to live in the scenes which it depicted. He would pass to a picture he had often desired to see—a touching episode in the history of a very great man. He had been told by a friend of his, whose opinion on art he venerated, that that picture was really admirable as a work of art, but he (the Recorder) looked at it for the story it told in the history of the hero of it. He spoke of the escape of John Wesley from the flames of his father's burning house, and no man could see that picture without being touched with the whole story—a scene of distress, anxiety, and peril in domestic history—and they saw one was preserved who, whatever his opinions and views as to particular doctrines might be, no one could doubt was a great and good man. (Hear.) In that picture they saw him literally snatched as a brand from the burning. In that same room it had also been a matter of pleasure to him and to a great number of other persons who were present to have seen the portraits of persons of whom he had a lively recollection—men who had won in their day great esteem, not from the grand position they filled in life, but from the fact that they did their duty in that station of life to which God had called them. The Recorder then alluded to the portraits of Mr. Gray, Mr. Brook, and Mr. Atkinson, which, he said, he saw there with considerable pleasure. He saw on these walls the portrait of a gentleman with whom he had no personal acquaintance, and with whom he had never had any intercourse, but who had filled a large and important position in this community. His portrait was one which showed great talent on the part of the artist, and the portrait to which he referred was that of the Rev. James Parsons, whose well-known face carried him (the Recorder) back in recollection to a very early day of his connection with the city of York. These were the reflections which had struck him in passing through this part of the Exhibition, which he felt had been fraught with great good to those who were ready to learn, and none of them were too old to learn. The Recorder then made some remarks relating to the industrial portion of the Exhibition particularly with regard to what had been done by Wedgwood to improve pottery, so that there was no kingdom in the world that could compete with England in the way of porcelain, marble, and statuary. In this way the true dignity of labour had been elevated. The Recorder next proceeded to comment upon the improvements in machinery and the marvels of steam, and



on the subject of the awards, he observed that those who had not obtained medals should not be discouraged. It had been finely said by the poet—

“He does his best, his circumstances allowed,  
Does well, acts well, angels can no more.”

(Applause.) The Recorder concluded by moving “That the report now read, together with the awards of the judges, published this day, be received and adopted.”

L. THOMPSON, Esq., of Sheriff Hutton Park, briefly seconded the motion.

Mr. Ald. RICHARDSON then proposed “That the thanks of this meeting be presented to the President, Treasurer, Secretaries, and the members of the Executive and various sub-committees for their diligent and efficient services.” He said it was no part of his duty to speak of the Exhibition, but to confine himself to a reference to those who had laboured so long, so early, so late, and so earnestly to promote its success. Had it not been for the enterprise of gentlemen mentioned in the resolution, they could never have seen the beautiful sights they saw before them. The collection of pictures was one of the most beautiful ever seen in an exhibition in the provinces excepting Manchester. Particularly various departments of art and industry which had been brought together, Mr. Richardson said they represented much labour, and therefore he thought their thanks were most pre-eminently due to those who had performed that labour. He then playfully referred to the lovely works of nature which had formed such a source of attraction in the fair sex who had visited the Exhibition, and without a desire to be invidious referred, in the same strain, to the duties performed by the Lord Mayor in taking a part in the care of the building not only by day but by night. Looking back, and referring to a few of the interesting incidents of the past year, he added that he thought it would be long before Ichabod would be written on the walls of York. (Applause.)

The SHERIFF briefly seconded the motion, which was carried.

J. LOWTHER, Esq., M.P., next proposed—“That the thanks of this meeting be accorded to the Lord Mayor and Corporation of the City of York for the support and

encouragement they have afforded this undertaking. A moment's reflection he said would show them that under the present successful issue the resolution was something more than a matter of form. The duties attached to the post of Lord Mayor and members of the Corporation in a city like York were by no means to be passed over as though they entailed no responsibility. In the success of the Exhibition they had almost lost sight of the fact that the beginning that success was doubted by some, and therefore the first to move in the matter entailed no little responsibility. The Lord Mayor and the Corporation had now therefore the satisfaction that they had discharged their duty in furthering the success of so great an undertaking. The almost inevitable result of the commercial prosperity of the country for many years past had been that cities and towns had been raised up on barren wastes, and it was not an unnatural result that many ancient cities had found themselves outstripped in the race by their prospering and enterprising neighbours. For ancient cities this danger was looming unless they were up and doing, and in no part of the country than in the West Riding of York—where they found large centres of commerce in close proximity to themselves—had they such reason for seeing that they should not merely rest upon the glories of the past—upon the remnant of a feudal capital of ancient times, but be prepared by their spirit and enterprise to maintain a

position second to no other place in the world. Situated as they were in the midst of a large manufacturing district, such an Exhibition as they now saw could not have been held in a more appropriate place than York, and while the ancient city had thus drawn around it specimens of art and industry from other places, its own contributions in both these departments, he thought, held no inconsiderable position. While the city had done its best to develop the industry of her own citizens and neighbours, it had not been unmindful of the cultivation of their minds; whilst attending to the affairs of the present, it had not neglected the past; for within that building was to be found collected some of the finest specimens of art of ancient as well as of modern days. And while they had not been unmindful of the present and the past, the promoters of the Exhibition had not also been unmindful of the future. For long would it live in their memories; for long would its existence be manifest in the promotion which it has given to manufactures, and science, and art. The promoters of the scheme were also not unmindful of the motto that "all work and no play makes Jack a dull boy," and had not been neglectful of their amusement. Entertainments—especially in the evenings—had been given, which had proved an advantage to large numbers, affording them both amusement and instruction. And while looking round him he might be permitted to add that that closing ceremony which they were then met together to perform would rank, if the last, certainly not the least, act in the existence of the institution. (Applause.)

J. G. FITCH, Esq. (one of her Majesty's inspectors of schools), seconded the resolution. In a moment of general congratulation like that he said they were very likely in some danger of over-estimating the value of institutions of that kind in their results upon the mental and moral improvement of those who attend them. It was possible, he argued, to visit such a place, and dawdle their time away in it, and go away as bewildered as on entering it. He advised them in such cases to look generally at things, but not to be content with general impressions without a minute study of each thing. There was a tendency towards danger by skimming over things at such a place; but it was only by honestly admitting what an Exhibition failed to do that they could thoroughly understand the large amount of good they were capable of. He had spoken of those who came into such a place as that and went away uninstructed and improved. But when they came to consider what was the case with a man who entered the building and spent a day as the learned Recorder had done, they would see that such a man could not go away without the sense that there were a great many things in the world worth knowing that he had not been suspicious of before. (Hear.) At any rate such a man was struck by two or three striking features which set him reading and thinking. In the machine department he saw what he had not seen before, and if he gleaned only a few definite thoughts those thoughts would germinate hereafter, and probably become of great value in the future experience of his life. And this happened more especially in the case of those whose opportunities of seeing an Exhibition were rare. There were people in London, and especially those who wrote on Saturdays, who undervalued local exhibitions and pooh-pooh'd them and said that the world could do without them. But he believed that the world in which the Saturday reviewers lived would have to do without them. He might go further to say that the ladies and gentlemen present might do without exhibitions because

they had in all probability visited exhibitions in London and would in all likelihood visit that in Paris next year, and had shared some of that sympathy which was produced in the mind by foreign travel. But they must remember that in the case of the very poor these opportunities did not exist—the Exhibition served them as a substitute for privileges which others in a higher sphere enjoyed. Some said this was a very dull world, and he believed it was to some whose every hour was occupied in anxious duties, because their existence was very rarely illuminated by a ray of poetry, in the way of beauty, art, literature, or even of hope. He should say that to people who led such lives an exhibition like that was the means of giving great delight. It did what foreign travel did to others—enlarged their sympathies, and filled the memory with bright pictures, which abided with them so long as they lived. When they tried to estimate the value of the Exhibition, and looked at the large numbers of toiling people who had visited it—the thousands who had come from the West Riding and the hills and farms of the North and East Ridings,—they would then feel that they had reason to congratulate themselves very warmly that night. And just in proportion was their gratitude to those who had a hand in bringing the scheme to a successful issue. The resolution called attention especially to the obligations owing to the Lord Mayor and corporation. It was not often they found a man who united to the calm judgment which was required of a magistrate the kind and general courtesy which made him a man popular with the masses, and possessed the dignity which enabled him to entertain princes and be equal to such an occasion as the visit of royalty which had taken place during the present year. (Hear.) He therefore thought it had been a very happy thing for the city that during that memorable year in its history they should have had a chief magistrate who combined all those qualifications. He had especial pleasure therefore in offering to their notice a resolution which made especial mention to the services which the chairman had been enabled to render to the Exhibition. (Applause.)

The resolution was carried.

Mr Ald. CLOSE then moved, "That this meeting presents its thanks to the directors and officers of the North Eastern Railway Company, for their valuable and efficient co-operation, to which, in a great degree, the financial success of the Exhibition is owing." He referred to cordial offers of assistance which the North Eastern Railway Company promised when the Exhibition scheme was in embryo, and bore his testimony to the faithful manner in which those promises had been carried out. When he said that during the time of the opening of the Exhibition, the company had run no less than 192 excursion trains into York, they would give them credit for having done their utmost. In this they must have been materially benefitting their own shareholders, inasmuch as the average number of persons carried by each of these trains was 760. He concluded by expressing the obligation the city had been placed under to the company, and by showing that when the various railway schemes which that company had on foot, and in which York was interested, were carried, the city would possess facilities second to no other place in the kingdom out of London. (Applause.)

E. THOMPSON, Esq., briefly seconded the resolution, which was carried.

Mr. Ald. HARGROVE said the site upon which that building stood was the property of the governors of the York County Asylum, who, as they had heard from the Lord

Mayor, had in the most handsome manner come forward to promote and assist the Exhibition. That body of gentlemen had granted all that had been asked of them, and they were therefore to them mainly indebted for the great success which had attended the Exhibition; for he maintained had it been held in any other place it would not have produced the success which had attended it, or received the patronage which had been bestowed upon it by those who had risked their property in it. They were also indebted to the governors of the asylum for the large amount of more than £400 which has been added to the city funds in consequence of the vast streams of excursionists who had crossed the Lendal Bridge on their way to that building. As indicating the nature of the thanks which were due to the York Water Works Company, Mr. Hargrove said that something like 120,000 people had been delighted with the Fairy Fountain, which, with the other parts of the building, had been supplied with water without profit to the company. He happened to be one of those who first waited upon the Water Company, who met them most nobly, and had as nobly fulfilled the duty which they then undertook. He wished he could have said as much as to other companies in the city. He begged to propose "That the thanks of this meeting be tendered to the governors of the County Asylum for their concession of the admirable site for the Exhibition building, and for the readiness with which, on all occasions, they have met the requests of the Executive Committee; and that the thanks of the meeting be also given to the directors of the York Waterworks Company for the liberal terms on which they have provided an abundant supply of water for the use of the Exhibition." (Applause.)

EDWARD TAYLOR, Esq., seconded the proposition, and bore his testimony to the kind and cordial manner in which the Exhibition executive had been treated by the two bodies mentioned in the resolution.—Carried.

G. J. WATSON FARSYDE, Esq., briefly proposed, "That the best thanks of that meeting be given to the patrons and exhibitors for the liberal manner in which they had supported that undertaking by contributing valuable works of art and specimens of industrial skill." (Applause.)

EDWD. PERCY THOMPSON, Esq., seconded the resolution, which was carried.

G. LEEMAN, Esq., M.P., after referring to the advanced period of the evening, said that in drawing the business proceedings of that meeting to a termination, and in submitting to them all but the last resolution which could ever be proposed in that beautiful building, he was sure they would all feel that there was one duty which they owed and to which their attention had been so appropriately called in the opening remarks of the Lord Mayor, namely, to express their deep sympathy with the Archbishop in the painful bereavement to which he had, by Divine Providence, been subjected, and which prevented him occupying the chair on that occasion. That meeting would also desire to record to the Archbishop their thanks for that never-failing and generous spirit which, from the very first moment of the conception of that building, they had received at his Grace's hands. The absence of the Archbishop enabled him the more freely to say of him that he lives in the best feelings, and wishes, and hearts of all classes in that city—(hear, hear)—whatever their opinions—religious, ecclesiastical, or political. Combined in his Grace was a fervent piety with a rare intelligence and mental culture of high order; he had ever exhibited these qualities since he came amongst them, and had won for himself the confidence and affection



of those amongst whom he had been placed. (Hear.) He begged to propose "That this meeting deeply sympathises

with the Archbishop of York in the domestic bereavement which has prevented him from occupying the chair on this occasion, and that the best thanks of this meeting be given to his Grace for the generous support he has throughout given to this undertaking."

The Rev. G. ROWE seconded the proposition, which was carried.

The Rev. R. DANIEL then proposed that the best thanks of the meeting be given to the Lord Mayor for occupying the chair. He passed a very graceful compliment upon the Lord Mayor not only for the part which he had taken in connection with the Exhibition, but also for the handsome manner in which he kept up the honour and dignity of his ancient office, and the munificent hospitality which had marked his period of office.

W. C. ANDERSON, Esq., in seconding the resolution, supplemented these remarks in a similar strain.

The RECORDER put the motion to the meeting, who, at his suggestion, received it with three hearty cheers.

The LORD MAYOR, in responding to the last proposition, also responded for the compliment which had been bestowed upon the bodies with which he was connected in preceding resolutions; and then added, that now in a spirit of gratitude to Almighty God for the great mercies and blessings which had been bestowed in connection with that Exhibition, he had now to declare it closed, and to ask the Rev. G. ROWE to express their gratitude in the form of a prayer.

This was done, and then the proceedings of the meeting terminated.

Towards the latter part of the meeting, Mr. Pumphrey announced that he had just received a telegram, which came in most appropriately. It was from the committee of the late Wakefield Exhibition, dated from the Fox Club, Royal Hotel, Wakefield, and was in the following words:—"At an annual dinner, we congratulate you on the termination of your very successful Exhibition."

During the soiree the fine band of Mr. Burton, of Leeds, occupied a platform in the centre of the building, and performed a choice selection of music, whilst Miss Hiles, Mr. Inkersall, Mr. Grice, and several other vocalists, gave vocal entertainment. The vast company wandered about the building during the evening, and taking their last look at objects they have often recently had the opportunity of gazing upon, but which they may never see again; and the evening was one apparently of unalloyed pleasure to all. Certainly a gay scene was never before witnessed in York, and whilst it well befitted the occasion it was to mark, it will long be remembered by those who took a part in it.

## THE RECENT YORKSHIRE EXHIBITION.

The present week to quiet-going citizens has been almost a relief from the busy activity which the streets displayed during the latter days of the exhibition. Amongst the people one has daily met there has also been an entire absence of those visitors who, whether in physiognomy or attire, declared the riding or the shire from which they had come, and selected themselves from citizens by their curious examinations of points in the various streets they wandered through, which to more intimate eyes are in the habit of being passed unnoticed. A visit to that principal object which had drawn them hither—the Exhibition, yesterday, gave one some idea of the ease with which what had required months of constant and earnest application to accomplish can be undone, and how soon a scene of perfect order and beauty, such as was witnessed at the closing ceremony, can be turned into the most confused and chaotic disorder. Already are the greater number of the cases removed from the floor of the central hall, and their contents claimed and taken possession of by exhibitors; the machinery annexe may be said to be almost completely stripped; whilst in the galleries the compartments which are now vacant have deprived that part of the building of the whole of its former attractions. In the picture galleries active work has been pursued, and out of the eight hundred works of art which they originally contained, some six hundred of these will, by the end of the present week, have found their way back to the galleries and drawing rooms from which they were contributed, and to which they have now for months been strangers. So rapidly is the task of packing progressing, that in another week it is anticipated nearly all the numerous contents which, in the whole, have been such a source of attraction will have become distributed, and the building left bare and desolate. That despatch should be used is highly necessary, in order that the nightly and cold watching of the Executive should as early as possible cease, and that that body's responsibility may speedily be at an end.

A very interesting ceremony has taken place in the building during the week. The attendants at the Exhibition—both male and female—conceiving some mark was due from them to Mr. Pumphrey before their separation, for his courteous treatment of them in the months during which they had daily come into contact with him, entered into a subscription and purchased a slight testimonial in the shape of a silver cream ewer. This bore the engraved inscription—"Presented to W. Pumphrey by the clerks and attendants at the Exhibition.—York, 1866," and was presented on Thursday afternoon, by Mr. Carr, in the presence of a large number of both sexes of the contributors. In making the presentation, Mr. Carr said he was requested by the contributors to present to him (Mr. Pumphrey) that small token of esteem, as also the following document, which was signed by the whole of the fifty subscribers with but a few exceptions where they had departed before its preparation:—

"Yorkshire Fine Art and Industrial Exhibition, York.—We, the undersigned clerks and attendants engaged at the Exhibition, beg to express to you our most sincere thanks for the great kindness you have invariably shown to us during the time the Exhibition has been open, and we beg your acceptance of the accompanying testimonial as a slight mark of the esteem and respect which we entertain towards you, and in recognition of your great and unwearied efforts to carry out in so successful a manner the great undertaking in which we have all

been engaged. In conclusion we trust that you may long live to enjoy the recollection of the many pleasing events connected with the Exhibition, and that you will value this small present not on account of its intrinsic worth, but as a tribute of respect and esteem from the donors."

Mr. PUMPHREY, in reply, said he was quite taken by surprise, not exactly at the little presentation itself, but at the document which accompanied it. Whilst he thought they had greatly overrated his services, he also thought they all had done their best, and had acted in a manner which reflected credit on them. He had a book in which he had kept almost all the printed documents which had been issued and published in connection with the Exhibition, and which in the future would form a record of the Exhibition, and in this book he should take care to insert that document which they had just presented him; so that whatever might become of the book—whether it went into a public library or elsewhere—the document would go with it. He then referred to certain acknowledgments of the delight which had been afforded by the existence of the institution, and said that their reflection of such acknowledgments would be an ample reward for the work they had bestowed. In connection with all before him he said he had worked with unmingled satisfaction, and their little presentation would be the means of reminding him of the various struggles and labours which they had carried on together.—Three cheers for Mr. and Mrs. Pumphrey then concluded the proceedings.

The first meeting of the Executive Committee since the closing of the Exhibition took place on Wednesday evening, when some discussion arose in reference to the fountain and the road in the front of the Exhibition building. It was resolved—inasmuch as the expense of taking away the road and re-covering with grass would be almost as much as the cost of the fountain—to offer the Asylum Committee the fountain without charge, and leave them to make of the road what they might deem best. As is always the case after an Exhibition such as that which has just closed, some dissatisfaction was expressed by parties who had not received medals and certificates, in reference to which a number of letters had been received by the Executive. This subject was discussed, and ultimately the following resolution passed:—"That the parties complaining of the award of the judges be informed that whilst this committee regret that such awards have not in every case given satisfaction, they cannot re-open or review the decisions of the judges." An application was also made by Messrs. Hopkinson and Newton for the use of the Exhibition building during the latter end of the month, for the purpose of producing the oratorio of the "Creation." This was entertained at considerable length, by the Executive who however felt their responsibility ought to cease as early as possible, and that when they sold all they owned about it which even included the canvass from the roof, the building would scarcely be in a state to use for the purpose contemplated. In fact, the place would have become so dismantled that they thought the holding of such an entertainment as an oratorio could not take place therein. They, therefore, whilst regretting they could not accommodate the gentlemen who applied, felt it necessary to pass the following resolution:—"That as the Executive Committee intend to clear the Exhibition building as speedily as possible, and hand it over to the contractors, they cannot enter into any arrangement for its use." At the same time the executive felt that they should intimate to the applicants that the matter rested

entirely between Mr. T. Wood and the Governors of the Asylum.

As to the disposal of the surplus, it may be added that there appears to be a growing feeling in the city that, as it has been derived from an art exhibition, it should be appropriated to some kindred object which may promote a better appreciation of art in the city.



### FINAL MEETING OF THE COMMITTEE.

On Wednesday evening last, the final act of the general committee of the late Exhibition took place by their meeting together in the Guildhall, for the purpose of receiving the report of the Executive Committee, and taking such action thereon as was necessary. There was a large attendance of guarantors, over whom the LORD MAYOR presided.

The LORD MAYOR, in opening the proceedings, said that the last occasion on which they met as guarantors he found was on the 8th of March in last year, and he entered that meeting he confessed with an idea and expectation that the proposed Exhibition would be abandoned. Prospects just before that meeting were gloomy indeed. If the project had been abandoned it would certainly have been a most humiliating occurrence for their city in the eyes of the noblemen and gentlemen who had consented to be patrons, and in the eyes of the county. But that meeting, with a spirit worthy of the citizens, determined to adhere to the project, and to pay up two-fifths of the guarantee fund. The result he need scarcely say far exceeded the expectations of the most sanguine individuals. Not only thousands but tens of thousands had been attracted to the city, and much gratification and information had been diffused, and he hoped the fruit would be seen after many days. He then called upon

Mr. PUMPHREY to read the report, which was exceedingly long, and of which the following is an abstract:—

In laying before the guarantors a final statement of the labours of the Executive, the report stated that it was expedient to retrace the ground covered by former reports in order that the rise, progress, and results of the Exhibition might be presented in a connected form. It then touched upon the success which had attended Exhibitions in other places and particularly Wakefield, and to the belief arising therefrom that York, with its geographical position and historical associations, was admirably adapted for the successful holding of a Fine Art and Industrial Exhibition. A meeting of a score gentlemen held in the School of Art to consider such a scheme, resulted in a provisional committee bringing the matter before the citizens. This was first done by a meeting convened by circular, and held on the 14th of November, 1865; and then at a public meeting held on the 22nd of the same month. At the latter it was determined that an Exhibition of Art and Industry should be held in the city during the course of the coming year. As an essential to the success of the scheme two conditions were, however, deemed necessary—the obtaining subscriptions to an adequate guarantee fund, and the cordial co-operation of the directors of the North-Eastern Railway Company. A committee at once waited upon the latter body and obtained the promise of all the assistance in their power towards the furtherance of the undertaking, a promise which the committee were happy to acknowledge had been most fully carried out by the various officers of the company. Though only £3,000 was considered as the amount of a guarantee fund, upwards of £6,000 was soon subscribed by 388 citizens. Thus with this successful completion of the prescribed conditions, it was at once resolved to proceed with the undertaking. An Executive committee was appointed to carry out the details of the Exhibition, the only point reserved by the general committee being the disposal of any surplus which might arise, a matter which at that time was considered very hypothetical. An influential list of patrons, headed by the name of His Grace the Archbishop of York was obtained. The site of the Exhibition was the first serious con-

consideration which presented itself to the committee, and amongst them and the citizens generally considerable difference of opinion prevailed. A consideration of the sites afforded by St. George's Field, the plot of ground known as Bearpark's Garden, and the Asylum Field, led to the selection of the latter, and the committee thought the result proved that this was a wise decision. Satisfactory arrangements having been made with the committee of the Asylum, plans for the building prepared by Messrs. J. B. and W. Atkinson and Edward Taylor approved, and tenders in consequence of the state of the labour and money market with difficulty secured, the building was actually commenced on the 15th of March, 1866. One step before this, however, was the calling in of two-fifths of the money guaranteed by the general committee, and this received such a spirited response as materially to strengthen the hands of the Executive and also to strengthen the interest of all in the success of the scheme. Thus armed the work was pushed rapidly forward, and the building was ready according to agreement for the holding of the Gala and Flower Show on the 13th and 14th of June. Goods for the Exhibition began to arrive on the 18th of the same month, and by dint of strenuous exertion on the part of all, the Exhibition itself was opened on Tuesday, the 24th of July. The opening day was observed as a general holiday, and the opening ceremony was performed by his Grace the Archbishop of York, who, from the dais at one end of the grand hall, whilst surrounded by the Lord Mayor and Corporation and a goodly array of patrons and their families, implored a blessing on the work, which he followed with an address which would be long remembered by those who were privileged to listen to it. Addresses were also delivered by the late Lord Feversham, Lord Herries, Lord Houghton, and others, and the whole proceedings passed off in the most satisfactory manner. After a reference to the rates of admission to the Exhibition building, the report then went on to state that in obtaining and arranging the various objects of the Exhibition, the Executive were zealously assisted by a large number of gentlemen, who formed a series of sub-committees, who worked with great harmony, and whose services were invaluable. How often these committees met it would be difficult to say, but an idea might be formed from the fact that the Executive committee met 70 times, or, allowing an average for each sitting, what was an equivalent in time to fourteen days at ten hours each day. Prior to receiving articles in the building for exhibition, it was resolved for their safe custody that at least one member of the Executive Committee should remain in charge each night in addition to the police force and their own watchmen: in this service all from the president to the youngest member joined, and they were also assisted in this task by the members of the sub-committees. The committee believed that this personal care of the valuable articles committed to their trust was appreciated by the exhibitors. The value of the articles exhibited could not be less than £250,000; and insurances were effected against fire on the building and its contents for such sums as were considered sufficient. Happily no call on any of the offices had been made to make good any loss. The visit of their Royal Highnesses the Prince and Princess of Wales on the 10th of August was the brightest day of their season. An address which had been prepared by the committee was presented to the royal visitors by the President, and graciously repud to by the Prince, after which they and their suite were conducted through the building, and expressed themselves much pleased with it and its contents. During the Church Congress its members, to the

number of 1,700, held a *conversazione* in the building; and in it on another evening was held the annual meeting of the York School of Art, over which Beresford Hope, Esq., M.P., presided. In the latter event it afforded the committee great pleasure to in some degree requite the services that in the early days of the project the committee of the School of Art rendered to the undertaking. On the day following the visit of royalty, viz., that of the Review of the Northern Volunteers, the receipts at the doors of the Exhibition touched their highest point—£187 3s. 10d. The total receipts of the Exhibition were £13,822 19s. 1d., which, besides the receipts for admission, was made up of items which deserved special notice. One of these was £900 taken in the sale of goods bearing special designs manufactured by a Jacquard ribbon loom, furnished by Mr. Stevens, of Coventry; another was the sum of £556 received from upwards of 60,000 persons who visited the theatre containing the fairy or chronometer fountain, an entertainment which on alternate evenings was supplemented by the display of a large series of photographic views, exhibited by means of the oxyhydrogen light; another item arose out of the depositing of 90,000 walking-sticks and umbrellas at a half-penny each; and a fourth from the sale of catalogues, which greatly exceeded their expectation and the circulation of 10,000 guaranteed to the advertizers, a second edition of 10,000 and a third and fourth of 4,000 each being published, not one of which remained on hand. The number of admissions to the building varied from 875 on the day succeeding the opening to 12,703 on the closing day. The total number of visitors, including those at the soiree on the 2nd of November was 383,591, or an average for the 87 days the Exhibition was open of 4,374. The staff of officers and attendant employed in the care and management of the building and directly engaged and paid by the committee was 34; a large number of the exhibitors had also their private attendants in care of their own goods; and in addition there was always present some member of the committee to whom any question that might arise could be referred. The attendants and waiters in the refreshment department were employed and paid by the lessees, and with their appointment and management the committee had nothing to do. The Exhibition season was a wet one, and in this fact greatly detracted from the number of visitors, whilst it increased the labour and care of those employed by the committee. After referring to the facts that the building was admirably adapted to the purpose for which it was designed and applied, and that the Exhibition resolved itself into two great divisions—the Artistic and the Mercantile, the report went on to refer to some of the more important features of each of the latter. For the reception of statuary and pictures two spacious galleries were provided, each 60 feet long by 30 feet wide, and each of these opening into pavilions 40 feet square, giving an area of 6,800 square feet, and providing nearly 8,000 feet of wall available for hanging pictures. Even with that amount of space large numbers of pictures had to be declined, a result for which they were chiefly indebted to the noblemen and gentlemen of Yorkshire, to whom the committee desired to express their deep sense of obligation for the uniform courtesy with which they were met, and the generous manner in which large and valuable collections of pictures were thrown open to them and placed at their disposal. In the few instances where the committee's applications were unsuccessful, the denial was always accompanied by some valid reason which they felt bound to respect—such for instance as injury which had been sustained in some previous exhibition. Although the great mass of pictures were contributed from private galleries, yet the modern

artists were not altogether unrepresented. The uncertainty that at first existed in the minds of the public before the project was fairly launched had the effect of driving many important works into the London and provincial exhibitions which would otherwise have found their way to York; but, notwithstanding the small number of pictures for sale, £640 was realized, adding to the surplus of the Exhibition the sum of £37 10s. 6d. for commission charged thereon. In addition to this several of the exhibiting artists received commissions to paint pictures to the value of a very considerable sum, which the committee could not but consider as a very satisfactory feature, and one illustrating the beneficial effects arising from local exhibitions. A list of the names of the masters in the ancient, modern, and water colour drawing schools was then given, after which, the report proceeded to state that in the aggregate the galleries contained 900 pictures received from between two and three hundred contributors, and taking into consideration the great variety of interests that had to be considered and respected, the committee had every reason to believe that in point of attractiveness and excellence they ranked far above the average. With this large and costly collection of pictures and statuary no ordinary risks were run—no ordinary responsibility was incurred—and an amount of personal care and attention was required which it would be difficult to estimate; that care and attention however was not wanting, and the committee had the gratifying announcement to repeat that not a fraction of compensation for damage had had to be paid in that department—a result they believed to be unprecedented in the annals of all previous exhibitions. The great hall, which had a length of 195 feet by 80 feet in width, and was surrounded by a gallery of 18 feet wide, was, as a whole, occupied with the mercantile department of the Exhibition, though relieved by fine selections of statuesque and other works of art. The fine organ of the Messrs. Conacher, of Huddersfield, elicited great admiration, and was a source of much enjoyment; and the grand pianos of Waddington, Hopkinson, and Brinsmead were freely placed at the dis-

posal of the musical committee. The Exhibition for its success and unflagging interest was much indebted to the varied entertainments provided for the evening visitors. Art manufactures were well represented by fine specimens of stained glass, carvings in wood and stone, plaster and ornamental iron work, and a choice collection of specimens from the South Kensington Museum, besides an unrivalled collection of ancient and modern china, and the invaluable collection of ancient armour contributed by Lord Londesborough. The local manufactures of the city, linens, confectionary, saddlery, combs, cocoa, leather, carriages, planes, &c., were well represented; while Messrs. Cooke and Sons contributed a fine clock and a collection of meteorological instruments, wheel cutting engines, &c. The machinery and carriages occupied an annexe of about 6,000 square feet area. Some of the principal features of this department the report touched upon; and then referred to that of Natural History. This was not extensive, it being felt that with the magnificent collection of the Yorkshire Philosophical Society so close at hand it was not expedient to give prominence to that department. Enough, however, was obtained to show what might have been done had it been thought desirable. Interesting collections of preserved birds and fresh water aquariums were objects of great interest; and in various parts of the building glass toy making, fret cutting, basket making, glass engraving, needle making, &c., were going on, and always surrounded



by groups of spectators. In looking back at the results of the Exhibition, and seeking therefrom a lesson for the future, the committee thought their success was mainly attributable to the wide area that it embraced, there being something in it which appealed to all tastes. Prior to the close of the Exhibition, gentlemen—eminent in their various callings—acted as judges, and in accordance with their recommendations medals and certificates of merit were awarded. The design for the medal was produced by Mr. John Bell, and executed by Mr. Thomas Otley, of Birmingham; that for the certificate of merit was furnished by Mr. Canidge, and engraved by Mr. Wm. Chapman, both of York. The medal was accompanied by a certificate, the design for which was furnished by Mr. T. S. Worthington. The medals and certificates would in the course of a few days be distributed amongst those to whom they were awarded. The Exhibition was closed to the public on the 31st of October, having been open fourteen weeks and two days. The only formality which marked the occasion was the appearance of several members of the committee in the orchestra, whence the results of the last day's attendance was declared and the following sentiment proposed—"Peace and prosperity to this our ancient and dearly loved city: may she ever be found ready to take her place among the foremost in the onward movements of the times." The doors of the building were again opened on the evening of Friday, the 2nd of November, when the season ticket holders, exhibitors, and guarantors assembled at a very enjoyable soiree. On that occasion a meeting was held under the presidency of the Lord Mayor, at which the committee presented a list of the judges' awards, and a report as to the general progress of the undertaking. Subsequently resolutions expressive of the committee's obligations to those from whom they had received assistance were proposed and cordially agreed to. On that occasion 2710 persons were present, and £18 were taken in half-crown admissions from friends of the parties for whom the soiree was more especially intended. The work of returning the goods exhibited to their owners commenced on the 4th of November and continued until the 22nd, when the various fittings belonging to the committee were sold by auction, and the building handed over to the contractors. This had since been removed, and the ground upon which it had been built as far as practical restored to its original condition. As regarded the financial result of the Exhibition, the treasurer's account showed that after all expenses had been met there remained a balance of upwards of £2,200. With the exception of a few sums that had not yet been called for, the various loans of the guarantors had been repaid with five per cent. interest. The surplus just referred to had been obtained by the untiring exertions of gentlemen who had given to the affairs of the Exhibition much time, thought, and labour. Where all had worked so well it might seem invidious to have made a selection; but the committee were of opinion that the services of the honorary secretaries, and the honorary secretary of the fine art department, had been of so eminent a character, and had contributed so largely to the success of the undertaking—whether they regarded it from a financial or social point of view—that they voted certain sums as testimonials to them; but a feeling of delicacy on the part of those gentlemen prevented their accepting those testimonials without the concurrence of the general committee being first asked and obtained. Should the judgment of the general committee coincide with that of the executive on this subject, there would remain a surplus of about £1,900, the disposal of which had been an object of anxious

thought. They were however of opinion that it would be best employed in providing some permanent building devoted to the encouragement of art and industry. The securing of an eligible site and building for the exhibition of paintings, &c., would be an appropriate use of money, and if insufficient for the purpose might be supplemented by subscriptions, or the creation of shares bearing a limited rate of interest. The executive believed that the possession of a building of that description, and a frequently recurring exhibition of works of art and industry, would be a great boon, and tend to give permanence to that impulse which the late exhibition certainly had given to the trade and prospects of the city.

The LORD MAYOR, in moving that the report be read, said it was the intention of the Executive to embody the main features of the report in distinct resolutions, that they might be fairly considered by the meeting; and then they would be asked to adopt the report as a whole.

Mr. Ald. HARGROVE seconded the proposition, which was carried unanimously.

Mr. Ald. HILL said he had an important resolution to submit to the meeting, to which reference had been made in the report, and which arose out of the great work in which they all had been so deeply interested. It was to the effect that the efficient services rendered to the Exhibition by the general secretaries deserve special notice, and that a testimonial of the value of £50 be presented to each in acknowledgment of their valuable services; that Mr. Humphrey be requested to accept £100 in addition to such testimonial; and that a testimonial of £50 be presented to Mr. W. W. Hargrove, in acknowledgment of his valuable services as secretary of the Fine Art Department. The whole amount of the testimonials Mr. Hill, in reply to a question, said would be £300. He trusted that this resolution, which had been passed in Nov. last by the Executive, who were the best judges of the deserts of the gentlemen to whom he had referred, would be confirmed by their resolving that that meeting cordially adopts the recommendation of the Executive that a recognition should be given of the services of the general secretaries and of the secretary of the Fine Art Department of the Exhibition. (Applause.) The services which those gentlemen had rendered were self-evident to all present. For instance, if he just referred to the services of Mr. W. W. Hargrove, it would enable them to form an opinion of the labour which had devolved upon all. That gentleman's labours commenced as early as March in last year; his correspondence in obtaining pictures was immense, and his visits were exceedingly numerous to the residences of the noblemen and gentlemen of the county for the purpose of making selections of works of art. This involved an amount of care day after day, and occupied time which few could have bestowed. For many weeks prior to the opening of the Exhibition he was not able to retire to rest until something like half-past two o'clock in the morning, as he had the entire work of cataloguing the pictures, and then it was necessary for him to be up again and in the building at six to superintend the hanging of the pictures; and in like manner he had to labour for three weeks when they were returned to their respective owners. The work throughout had been a most delicate one, and he thought it was a matter of congratulation for the committee that they had been enabled to find gentlemen who had been so competent to labour on their behalf as had been the general secretaries and Mr. W. Hargrove. They had had care, and labour, and wisdom combined, and he therefore had great pleasure in moving the proposition.

Mr. EDWIN THOMPSON seconded the resolution, fully endorsed the expressions of Mr. Hill, and expressed his earnest hope that the resolution would be carried unanimously.

Mr. LUKE THOMPSON said that whilst concurring in what he had heard, he did not think the Executive had gone far enough. There was one gentleman who had laboured as long and as successfully as any other, and to whose labours he thought they were greatly indebted for the success of the Exhibition—he referred to Mr. Wm. Monkhouse. He knew that Mr. Monkhouse had sacrificed his own interests and his own business in his anxiety to promote the success of the Exhibition. That gentleman it was known arranged to have the right of taking photographs in the Exhibition, but the early part of the season was lost to him because of his labours in the getting up of the catalogue, and thousands of visitors had seen and left the Exhibition before he had had the opportunity of completing a photograph. His labours on behalf of the undertaking by night and by day led him (Mr. Thompson) to the conclusion that he could not go away satisfied if Mr. Monkhouse's name were left out of the list. He had no authority, however, to mention the matter to the meeting, but he thought he was doing but a simple act of justice when he said he should be glad in supporting the resolution with the addition that £50 be given to Mr. Wm. Monkhouse.

The LORD MAYOR said he fully concurred in what had been said in reference to the general secretaries and Mr. W. W. Hargrove. They all knew what Mr. Pumphrey had done, and in the case of Mr. Hargrove they had had the taste of the artist combined with the skill of the journeyman, for he had worked early and late in the unpacking and packing of pictures. They were greatly indebted for his skill in arranging the pictures—a task which had been uncommonly well managed. His lordship suggested that Mr. Luke Thompson's proposition had better come before the meeting as a distinctive one, to which that gentleman consented, and then the motion was put and carried unanimously.

Mr. L. THOMPSON then proposed that £50 be presented to Mr. Wm. Monkhouse for the services which he had rendered.

Mr. STEAD seconded the proposition.

Mr. E. THOMPSON and Mr. PUMPHREY both endorsed the terms which Mr. Luke Thompson had used in reference to the character of Mr. Monkhouse's services. Mr. Pumphrey said no person knew so well as himself the nature of the services which had been rendered by Mr. Monkhouse. They took counsel together in his photographic gallery when the Exhibition was first conceived, and subsequently thoroughly discussed the matter between them up to the time of the subject being broached to the committee of the York School of Art. He was therefore exceedingly glad the proposition had been brought forward.

Mr. W. DYSON expressed his hearty concurrence in the proposition, and

The LORD MAYOR said the matter had not been overlooked in the committee where it had been proposed. They had, however, thought it necessary to stop where they did, and leave any extension of grants to the suggestion of that meeting.

The proposition was carried unanimously.

Mr. MONKHOUSE, in acknowledging the proposition, said he believed that through the holding of the Exhibition and other matters which transpired last year, for which they were so much indebted to the Lord Mayor, the city had been placed in a position much higher than it had

hitherto held. He hoped it might gain some of its ancient prestige, and go on and prosper.

Mr. J. HOLBY said they would all know that there was a surplus from the Exhibition, and had just heard the sentiments of the Executive as to how it should be applied. He need not tell them that the application of that surplus had been a subject of discussion without the walls of that building and apart from the Executive. The Executive Committee had had various meetings in reference to the matter, and whilst they were not of one mind, they had merged minor differences, and come to a unanimous conclusion that it would be best to apply the surplus as recom-

mended in the report—namely, to the erection of a building for the exhibition of specimens of art and industry. There were many other objects to which it could have been applied, but the meeting must bear in mind that it had sprung out of an exhibition of fine arts and industry, and should be appropriated to the same purpose. It was notorious that there was no building in the city of its own devoted to the amusement and instruction of the citizens, and the Executive had therefore thought if they could raise a building which the citizens could visit at their leisure, and admire works of beauty, it would give a character to the place, and give an opportunity to gentlemen to entrust them from time to time with paintings, statuary, and for the amusement and he hoped for the instruction of the citizens. He then formally proposed that the Executive remain in office for the purpose of disposing of the surplus, with full power to take the earliest opportunity of carrying the recommendation of the report into effect.

Mr. PUMPHREY, after cordially acknowledging the kindness of the meeting to himself invoking the handsome testimonial, said the Exhibition had only succeeded so well as it had from the generous support which it had received from all classes of the citizens—from the Lord Mayor down to the humblest of its supporters. He should look back upon the year of its holding as the brightest of his life. As to the application of the surplus, he thought of no more appropriate plan than the provision of some permanent place for the encouragement of art and industry. The success of the Exhibition was the result of the wide area which it had embraced, appealing as it did to all tastes, and therefore it was that they associated art and industry in their scheme proposed for the future. If they made a building simply for paintings he thought it would fail; they would thereby be only appealing to one set of tastes. They might get up a good exhibition of paintings, but it would want life; to get life they must have something beyond art—they must have commerce and industry. Mr. Pumphrey then proceeded to show that the actual surplus from the Exhibition was something like £400 more than the sum laid before them. But the Executive felt that certain engagements had been made upon such terms as, though they would not have been exceeded had the Exhibition not been a success, they felt bound to enhance in the opposite circumstances of their great and decided success. This £400 he had referred to included £80 added to the remuneration of their servants; £150 which was expended over the closing soiree; and other payments which in the case of failure he repeated would not have been made. So that the gross balance might be looked upon as something like £2,600. In making the payments to which he had referred he conceived the Executive to have been perfectly justified; these cases were different from voting money to their own body, which was a matter they had considered was for the general committee. Reverting



to the appropriation of surplus, Mr. Pumphrey said he could not conceive that a more suitable body of persons than the Executive committee, who had brought the Exhibition to so successful an issue, could be entrusted with the carrying out of the suggestion proposed in the report. The building suggested might be used for other purposes than those mentioned, such as the holding of public meetings; and as an instance of the necessity of such an institution Mr. Pumphrey referred to the fact of their large picture which had been taken from that hall having to find a refuge in a place which did not belong to the city. Had they a suitable place as a depository of works of art, he had no doubt that numbers would soon be presented to the city; whilst such a place might also be made to accommodate the School of Art, and save that institution £50 a year. If they adopted the proposition, he had no doubt they would have good cause to speak well of the Exhibition of 1866. (Applause.)

Mr. NORTH, in proposing an amendment, said if he thought it would be of a hostile character to the proposition of the executive he should be the last to bring it before the meeting: his object was to give a definite and distinct character to the scheme which had been shadowed before them. He concurred with the executive that it was proper that the surplus should be invested as a nucleus for the accommodation of works of art and industry; but he could not hide the fact that before the accomplishment of such a scheme a much larger amount of money must accumulate than they at present possessed. A building such as was proposed to be worthy of the city would cost nine or ten thousand pounds. He therefore proposed that the surplus be invested in the names of trustees, for the primary object of building an art and industrial exhibition; but that until the trustees were in a position to accomplish that object the interest, after the 1st of July, 1868, of the sum invested be devoted to the School of Art upon the condition that not less than twenty pupils—artisans or *bona fide* the sons of artisans—should be educated therein free. Mr. North then referred to the usefulness which the school in question had been to the Exhibition, and to the influence of such institutions upon the refinement of society generally, and then reiterated his previous statement that in no respect was his amendment moved in opposition to the proposition, to which his only object was to give definiteness.

A rather lengthy pause ensued, which was relieved by Mr. SWALLOW, who seconded the proposition.

Mr. Ald. HARGROVE said he could only look upon Mr. North's motion in the light of an amendment, and as such he, as one of the Executive committee, felt bound to oppose it. That body in making their recommendation had not done so until after mature consideration. They had the claims of the School of Art vividly laid before them, and they felt the necessity that something should be done for the school. But surely this would be met when they obtained a local habitation for their works of art and industry in the £50 which it was proposed to save the school, and the picture gallery with which the students would be furnished, and in which he hoped to see many valuable paintings and works in statuary from gentlemen of the county and residents of the city. If the amendment were listened to he for one should expect to hear others in reference to the claims of other institutions, and thus the money might become frittered away and useless. He said that although the Executive had differed they had ultimately become unanimous upon the point before them, and that, he thought, with due deference to the guarantors, ought to weigh to a considerable extent with them. If they adopted the amendment they would be virtually voting the whole of the surplus to the school. ("No.") But he said they would,

for Mr. North had said they could not expect to raise a building for less than £9,000 or £10,000, and if this was not accomplished before the time stipulated in the amendment it was virtually giving the whole of the money to the school. He admitted that the amendment said they should be empowered to receive donations of land and money until a sufficient amount was raised to justify their erecting a building. But from Mr. North's own showing and their own judgment he asked if there was any possibility, without the accumulation of interest and compound interest together with donations, to raise a hall of the character required. (Hear.) He said there was no chance of such a thing. Although he had felt strongly for a building of another nature, he had given way for the interests of the city, and he hoped therefore that the meeting would calmly weigh what had been said by Mr. North, and by Mr. Holtby and himself, and give their support to the original motion rather than to the amendment.

Mr. MORRELL gave notice of an amendment which he was desirous of proposing, to the effect that the surplus should be devoted towards the establishment of a free library, according to the Public Libraries Act of 1855. He read the substance of several provisions of that act, cited instances of the success of such institutions in other places which had been placed under it, and argued that just on the eve, as they appeared, of the granting of important legislative privileges, no effort should be overlooked which would tend to assist in the improvement of the intelligence of the people.

Mr. GRAYSTON supported the amendment of Mr. North, and

Mr. CONING, after a passing reference to the original motion and Mr. North's amendment, and pointing out the fact that the School of Art was not a charitable institution but one which could easily be made self-supporting, said he thought Mr. Morrell had struck the key note, and that the city would be most substantially represented and immediately benefitted by following the course which that gentleman had suggested to the meeting. (No, no.) He should therefore support Mr. Morrell in the event of his amendment being put to the meeting.

Mr. W. B. RICHARDSON suggested that such means should be taken as would stamp the late Exhibition upon the minds of future generations. It should not be a temporary or evanescent spark which they had created, but something permanent—an institution which should be a nucleus for Yorkshire works of art. If towards this end twenty-five gentlemen would subscribe £100 each he would also put down his name for a like amount. He had no doubt that as soon as they showed that they were in earnest the people would help them. (Applause.)

Mr. E. THOMPSON advised the meeting to support the original proposition.

Mr. HOLTBY then replied, and in the course of his remarks charged Mr. North with unfairness in not having previously placed his amendment before the Executive of which he was a member.

Mr. NORTH explained that, since March, prior to the Exhibition, he had not attended the meetings of the Executive or considered himself a member of that body. He deprecated the line of argument which had been raised by Mr. Holtby; said the words and manner of proposing his amendment must have been mistaken; expressed his indebtedness to the Executive for the manner in which they had carried the Exhibition to a successful issue; and then with all due deference to that body begged to withdraw his amendment.

Mr. J. BROWN asked if Mr. Morrell could not be allowed to propose his amendment; he should not like to see it "burked."

Mr. MORRELL explained that the reason he had spoken was because he thought the course he had suggested would have facilitated the realisation of the idea of the guarantors in early obtaining possession of a useful institution. He, however, withdrew the notice of his amendment.

The original motion was put by the Lord Mayor, and carried unanimously. His Lordship then explained that the city members had been invited to the meeting, but in consequence of pressing Parliamentary duties were prevented from being present.

Mr. J. L. FOSTER then proposed that the report which had been read be adopted, and that the same, with the treasurer's accounts and resolutions of that meeting, and such information as the Executive committee might deem necessary, be printed and sold under the superintendence of the Executive committee.

Mr. W. MONKHOUSE seconded the proposition, which was carried.

Mr. NORTH proposed cordial votes of thanks to the treasurer—E. Smallwood, Esq., for the marked business manner in which he had kept the accounts; and also to the members of the Executive and sub-committees.

Mr. J. W. MANN seconded the proposition, which was carried, and acknowledged by the Sheriff.

Mr. W. B. RICHARDSON, to incite a little active energy, suggested an addition to one of the former resolutions to the effect that the Executive be requested to solicit subscriptions and do their utmost to carry out the objects of the meeting.

Mr. W. W. HARGROVE took that opportunity of tendering his thanks to the meeting for their kind recognition of his services in confirming the vote of the Executive Committee on his behalf. When that executive did him the honour to appoint him secretary to the Fine Art Department, he accepted the office with considerable hesitation, because he was deeply impressed with the responsibility and labour it would entail. He however had used his best exertions to promote the interests of the department, and the great success which had attended the Exhibition had been a sufficient reward. He begged again to thank them, and especially the Lord Mayor and Mr. Ald. Hill, for the way in which they had been pleased to speak of his humble services. Mr. Hargrove concluded by paying a tribute to the services of Mr. Monkhouse, which he was glad they had recognised.

Mr. Ald. CLOSE proposed a vote of thanks to the Lord Mayor for presiding, and for the countenance and support which he had uniformly given to the Exhibition. He also acknowledged their indebtedness to the Lady Mayoress.

The Rev. G. ROWE seconded the proposition, which was carried with cheers repeated three times three.

The LORD MAYOR said he felt well rewarded for anything he had done in the great success of the Exhibition. He felt it to be a great privilege and happiness that an occurrence which had so much honoured and benefitted the city should have taken place during his year of office. He attributed the success of the scheme to the co-operation on all hands, from his Grace the Archbishop and the nobility who had honoured the city by their patronage down to the humblest citizen. He regretted he could not have assisted them more, but for what he had done he felt well rewarded in the kind and indulgent manner in which they had regarded his endeavours to fulfil his duties.

The meeting then separated.

**THE LATE YORKSHIRE FINE ART AND INDUSTRIAL EXHIBITION.**—The members of the Executive Committee met at the Guildhall on Thursday evening, for the purpose of considering the best means of disposing of the surplus in accordance with the resolution passed at the recent meeting of the guarantors. The Lord Mayor occupied the chair, and Mr. Pumphrey read a series of suggestions, many of which were favourably received, and others reserved for further consideration. The general features of the scheme may, however, be stated to be the erection of a building adapted for the promotion of the fine arts and industry, in some central position in the city, the additional capital required to be raised in shares.













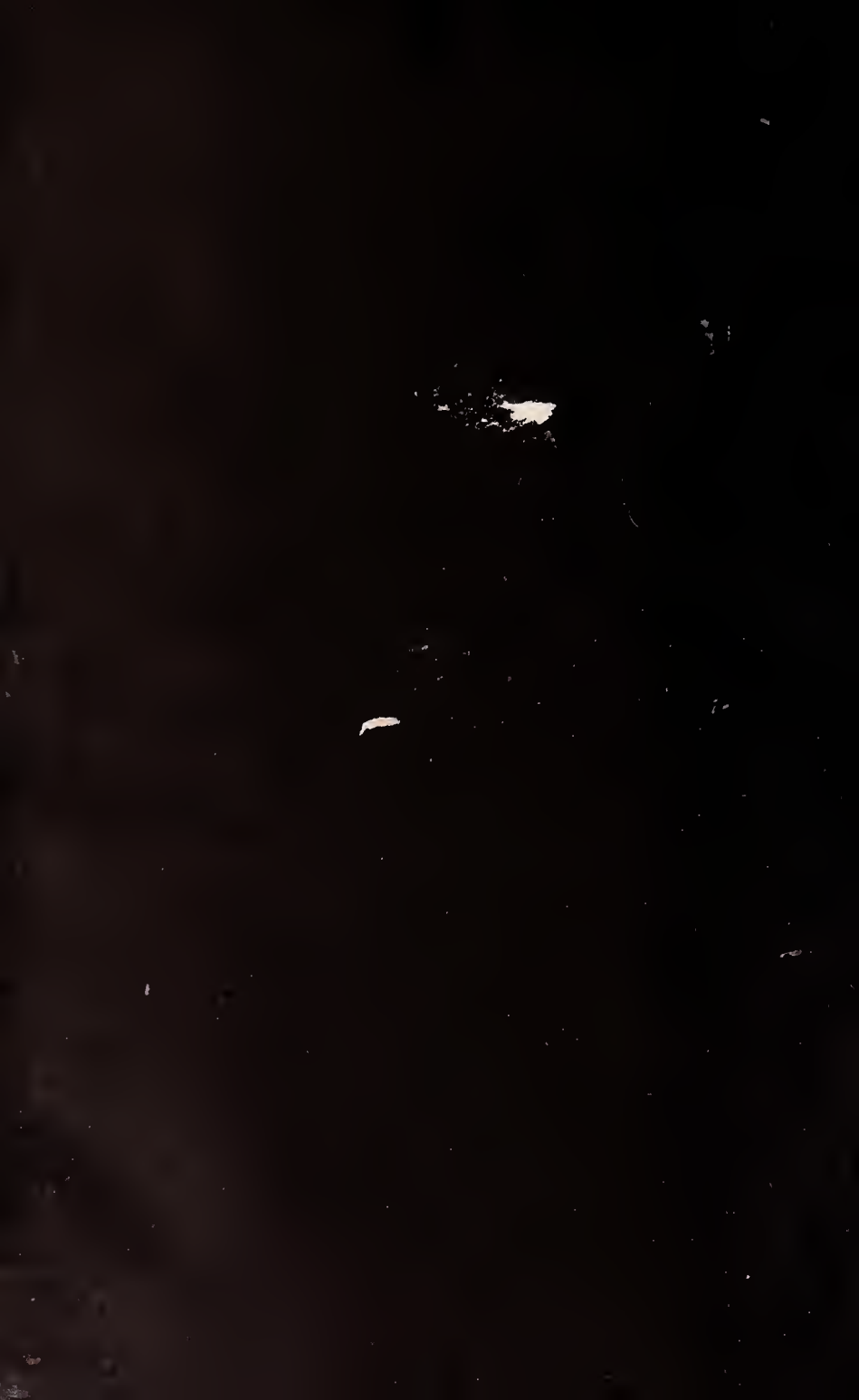












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